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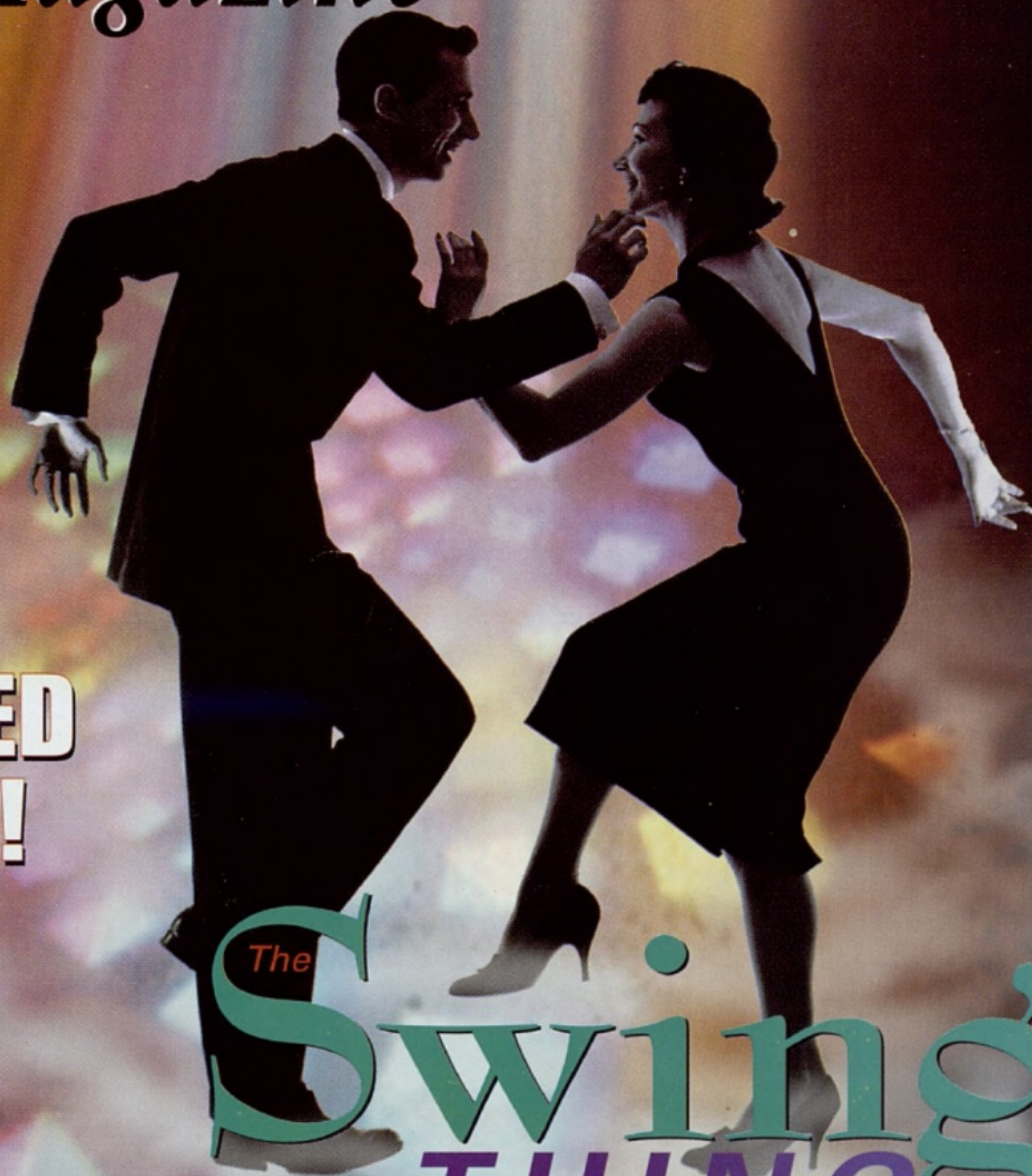
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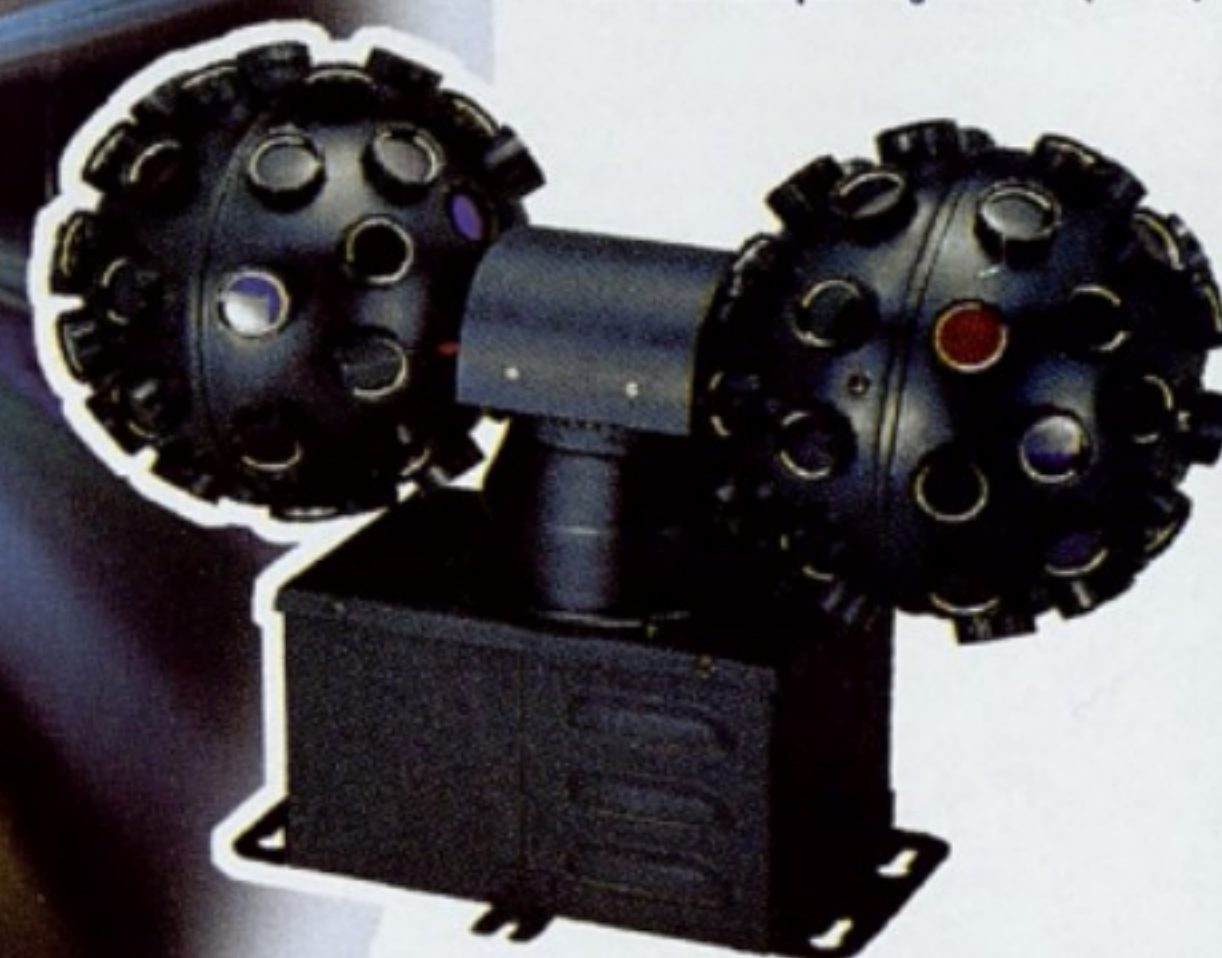
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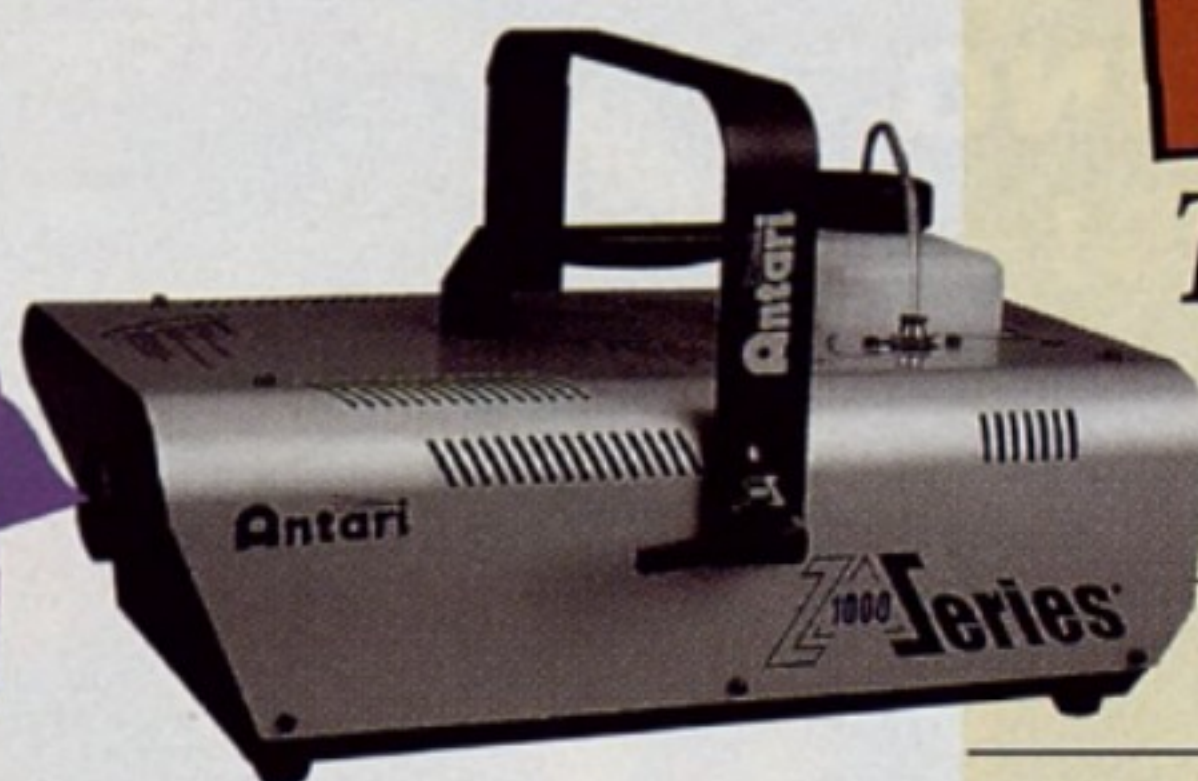


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Mobile BEAT

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There are several networking groups for DJs that are not DJ associations. Larry Rodkin tells which ones may be your best sources for new leads.

Special Feature

MILLENNIUM MADNESS

70

You know what Y2K is. Robert Lindquist gives his take on the affects it may have on your business, and how to prepare... just in case.

Reality Check

KEEPING YOUR VIPS

78

Established, long term relationships with clients who book one or more times each year can represent a big chunk of your business. Mark Johnson offers some suggestions on how to keep them happy.

Crowd Pleasers

THE SWING THING

86

Throw on your drape and get ready to beat it out. The twirls want to cut a rug. John Rozz explains Swing in a style that's duck soup. Ring-A-Ding!



The Votes Are In!

This year's Top 200 music list features what DJs said they played most. Find out what did and didn't make the list!

...starts on page 51

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Was Prince Right?

At the time it was a hit, the lyrics "Two thousand zero zero... party's over... out of time" related to a far off futuristic fantasy. Amazing how time flies. The year 2000 is closing down on us fast and we may not be ready. If you've already tired of hearing about Y2K and its potential to dog bite technology, you are in for an exhausting year. Our culture is about to be buried under a huge mound of information and it will be up to each of us to determine what's fact and what's fiction. Just remember: Regardless of what you read here, or elsewhere, the inescapable fact is that no one will be able to assess the damage until well into the new millennium. With an eye toward the news that will affect you and your business, we offer, in this issue, the first of several overviews defining the troubles and trends of this, the last year of the 20th century.

On a more upbeat note, this is our annual Top 200 issue featuring our annual countdown of the songs that mobiles coast to coast carry in their basic musical arsenal. With a growing number of DJs voting at our web site, this year's list is the most accurate ever. There are plenty of surprises and newcomers providing you a perfect opportunity to update your library and fill in the gaps so you can "party like it's 1999"... because it is!

Robert Lindquist
Editor in Chief

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The DJ Magazine

FEBRUARY/MARCH 1999 - ISSUE #51

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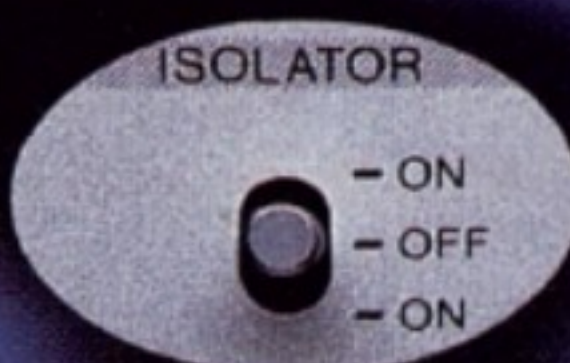
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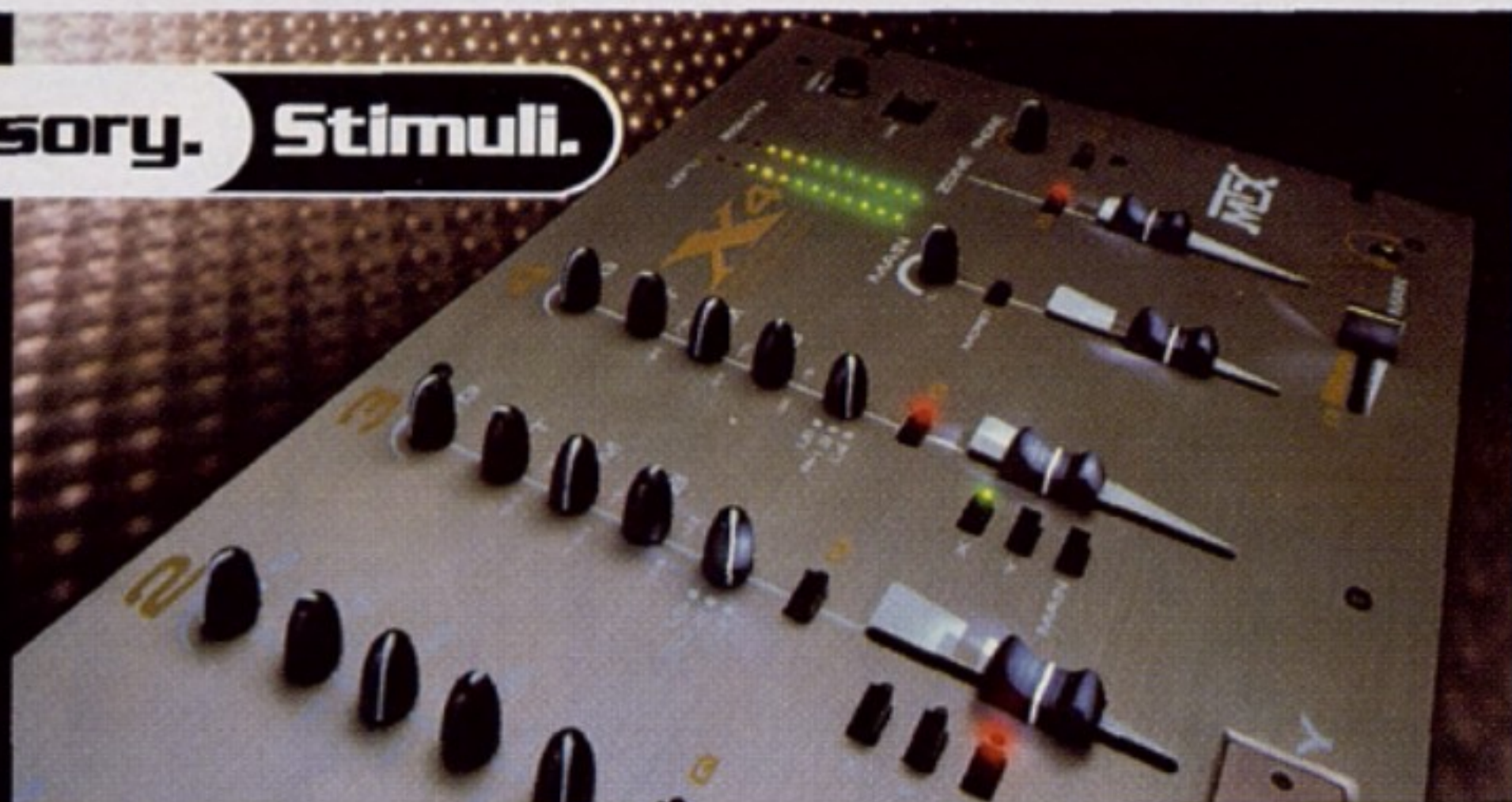
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FEEDBACK

Up on urban

[Regarding] the article "Dance Rap" (October/November '98), being that I am originally from New York I consider myself to be of urban origin. As we all know, rap music is of urban origin, with the first major hit coming from a rap group from New York called The Sugar Hill Gang. With this little bit of background knowledge, maybe I can help you understand dance rap and change your top 25 song list so that it might go over a bit better at a culturally diverse party, club, or whatever, with the average person being between the ages of 16-35.

You almost hit it on the nose when you say that "what people are actually requesting when they don't want rap music played is the type with explicit or violent lyrics." This statement would only be true outside of major metropolitan areas. In today's dance rap there are numerous songs with explicit lyrics that are hit songs. For instance, "I Don't Want To Be a Player No More" by Big Punisher has enough sexual content in it to offend one of our well-known political [and sexually promiscuous] leaders, yet it has been known to pack many dancefloors worldwide. In stating that "the following songs are great party songs for people who

claim they don't like rap" could only be true if it were the first time that a person had heard only some of the songs before or if they were drunk. I'm not saying that all 25 songs are bad, but some of them should have been left off of your list. Those songs are:

| # | Title | Artist |
|-----|---------------------------|-------------|
| 5. | U Can't Touch This | MC Hammer |
| 11. | Funky Cold Medina | Tone Loc |
| 15. | Busta Move | Young MC |
| 16. | I Miss My Homies | Master P |
| 17. | Ice, Ice Baby | Vanilla Ice |
| 23. | 1,2,3,4 Sumpin' New | Coolio |

The other 19 songs would work fine for a dance set early in the night just before you get your 11:30 p.m. to 1:00 a.m. club heads in the door. To replace the six songs that I have taken out, try these for great success on any dancefloor all night:

| Title | Artist |
|----------------------------------|---------------------------------------|
| I Don't Wanna Be | |
| A Player No More | Big Punisher |
| Hypnotize | Notorious BIG |
| Stayin' Alive | Wyclef Jean |
| Put Your Hands Where | |
| My Eyes Could See | Busta Rhymes |
| I've Been Around The World | Puff Daddy, Mase and Notorious BIG |
| We Be Clubbin' | Ice Cube |

Add these songs to your list and you should have a great dance rap set suitable for all ages, genders, and most cultures (if you play the edited radio versions!).

I would appreciate it very much if you would put in an article here and

there that showcases an R&B or nightclub DJ (there are enough of those two out there). Maybe you could even add a top 50 R&B dance chart or even a top 20 R&B chart. After all, you said it yourself, "Two decades have seen rap music grow to become one of the most controversial styles of music, as well as one of the most commercially successful types of entertainment."

Now that's a rap.

Keith Colon

Less IS more

Nice article in January's issue entitled "Technical Overkill." I, too, am a subscriber of the "Less is More" attitude when it comes to gigs. True, it would be nice to have at your disposal all the spectrum analyzers, one third octave EQs, compressors, delays, reverbs, etc. (and some do) but, the only question in my mind is, why?

What it really comes down to is: Did your client and their party have a good time? Not: Did you dazzle them with all of your technical stuff? I have used analyzers in live situations only to find people in the club or hall very annoyed with the pink noise, which caused me to re-evaluate what I was doing and start EQing by ear. Not perfect, but it gets the job done. In regards to difficult rooms, I've found that adjustments in the crossover low/high level section (if you are biamped) will help in a lot of situations. EQ, I feel, is highly over-used in a lot of situations.

Adam Gottfried,
Shelby, Montana



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FEEDBACK

We stand corrected

The VHF frequency chart accompanying the article "Is This Thing On?" (MB issue #48) is in error. The channels referenced are NOT television channels, but the arbitrary channel assignments of a particular manufacturer's brand of wireless products. This is an especially important point, one in which I once got burned. I purchased a Samson microphone on "channel 2," but kept getting interference. When I checked the operating frequency I found that Samson's channel 2 was actually in the middle of TV channel 8! Since we have a channel 8 in the area, the problem became apparent.

It is important when buying wireless products to steer clear of locally used television channels, and the channel numbers on most manufacturers' products do not refer to television channels. Listed in figure #1 are the U.S. authorized television high-band VHF frequency assignments.

As a basis for comparison, figure #2 is the channel assignment for Samson's VLP-series wireless microphones, and the corresponding TV channel. Please keep in mind that Nady, Radio Shack, and other manufacturers use different channel references, which makes things more confusing when purchasing several systems.

If you plan to purchase a wireless microphone in this (or any other) band, ensure that it is ordered on an unused frequency for your area of operation. The main point of all this is not to confuse the channel numbers used by different manufacturers with those of assigned television channels.

Lenny Gemar

Jacor Communications, San Diego
LennyG@netbox.com

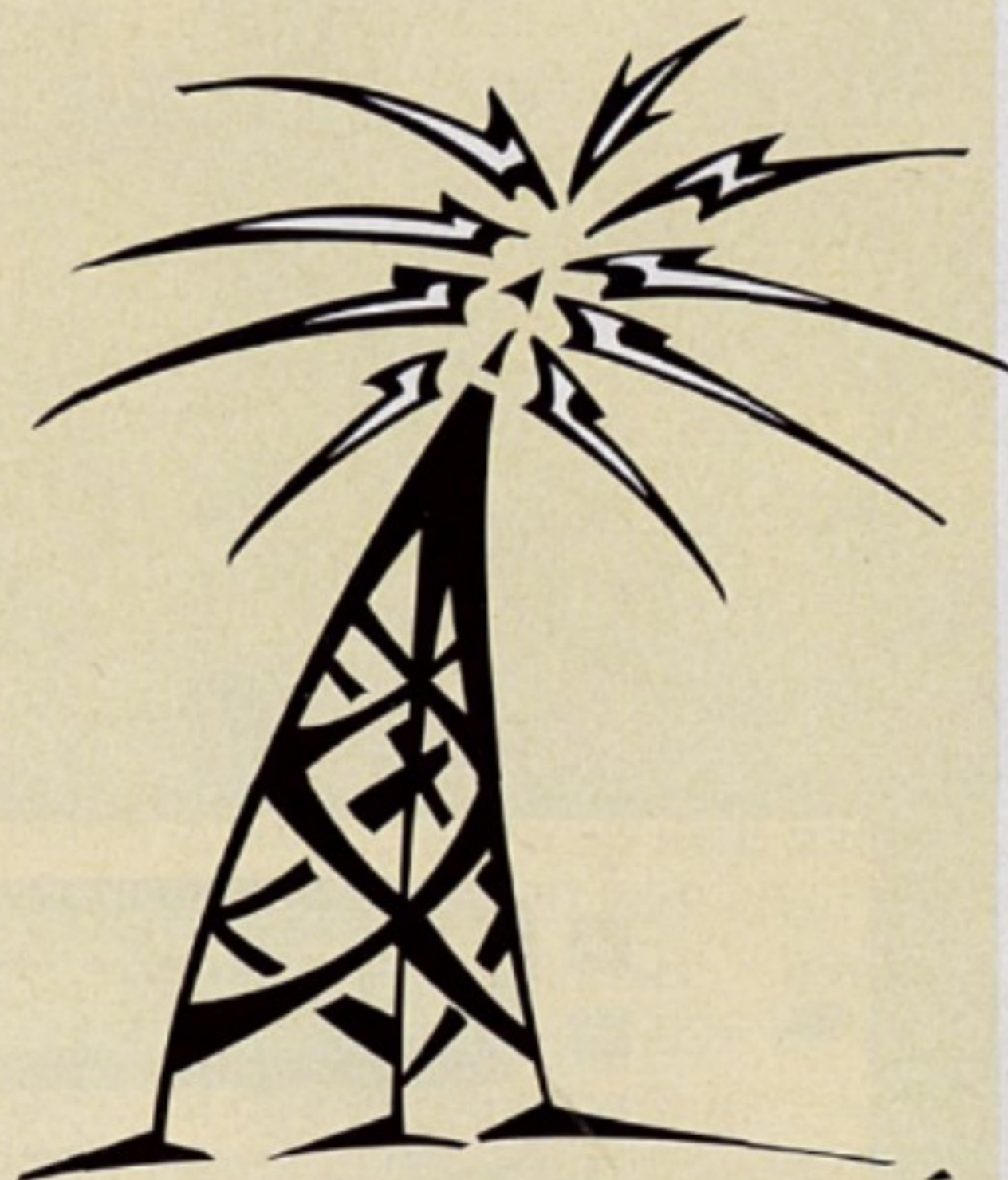


Figure #1

| Channel | Frequency (MHz) |
|---------|-----------------|
| 7 | 174-180 |
| 8 | 180-186 |
| 9 | 186-192 |
| 10 | 192-198 |
| 11 | 198-204 |
| 12 | 204-210 |
| 13 | 210-216 |

Figure #2

| Samson Channel | Frequency (MHz) | TV Channel |
|----------------|-----------------|------------|
| 0 | 174.6 | TV7 |
| 1 | 177.6 | TV7 |
| 2 | 181.6 | TV8 |
| 3 | 183.6 | TV8 |
| 4 | 186.6 | TV9 |
| 5 | 190.6 | TV9 |
| 6 | 192.6 | TV10 |
| 7 | 195.6 | TV10 |
| 8 | 196.6 | TV10 |
| 9 | 199.6 | TV11 |
| 10 | 202.2 | TV11 |
| 11 | 208.2 | TV12 |
| 12 | 211.2 | TV12 |
| 13 | 213.2 | TV13 |

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Show Time!

THE INSIDE SCOOP... BY MIKE BUONACCORSO

Mobile Beat picks... CLEVELAND!

Cleveland?... Cleveland? YES! After extensive research and fact finding missions throughout the U.S., *Mobile Beat Magazine* is excited to announce Cleveland, Ohio as the site of our first SUMMER Mobile Beat DJ Show and Conference, **June 28, 29, and 30, 1999.**

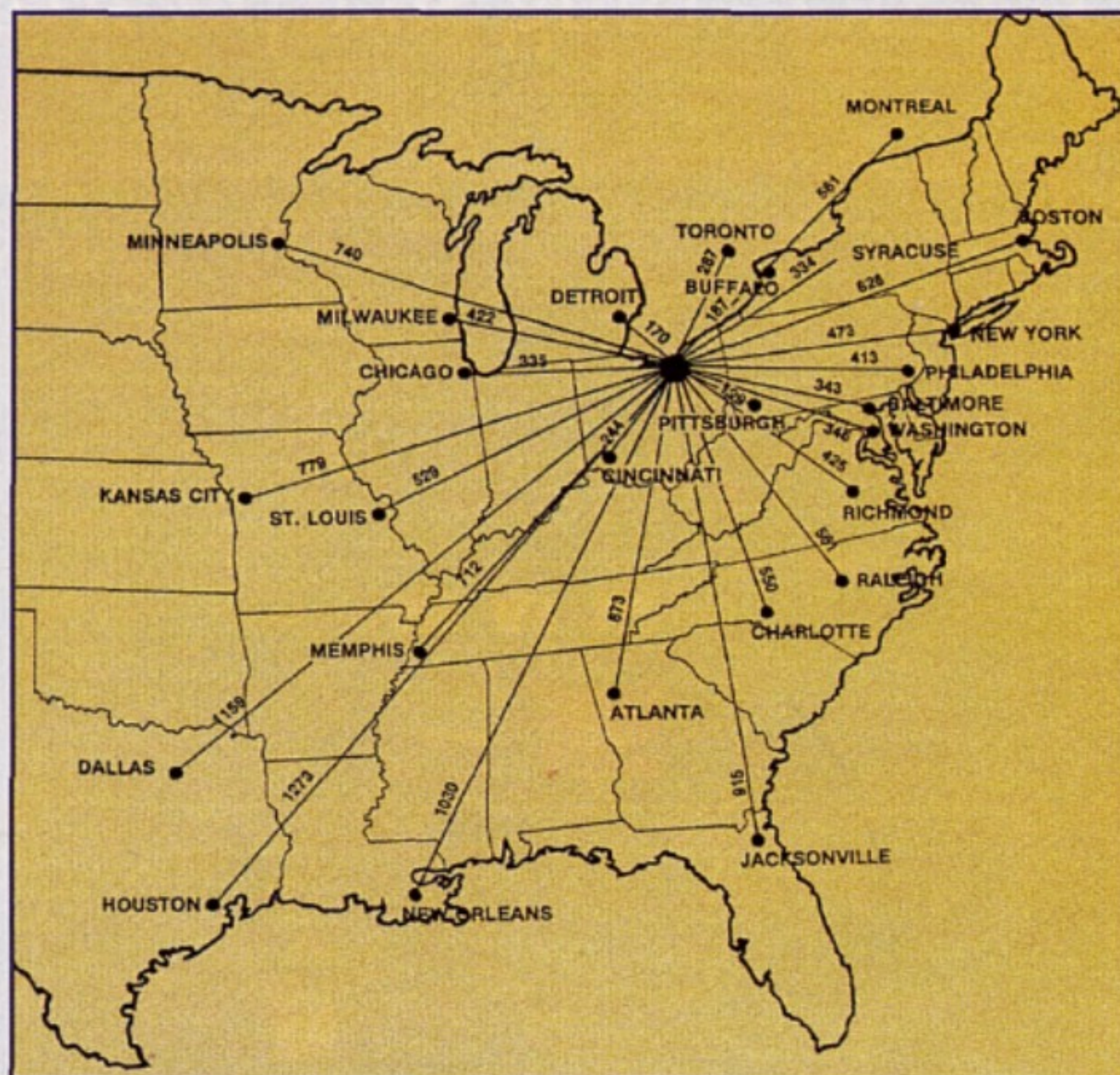
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Easily one of the most accessible cities to get to, and to get around in, we are looking forward to a terrific show! **For more info, see pages 54-55.** There will be more details in future issues, and be sure to check out the Mobile Beat Show Web site for the latest developments (www.mobilebeat.com/djshow). Make your plans now and join us in CLEVELAND!

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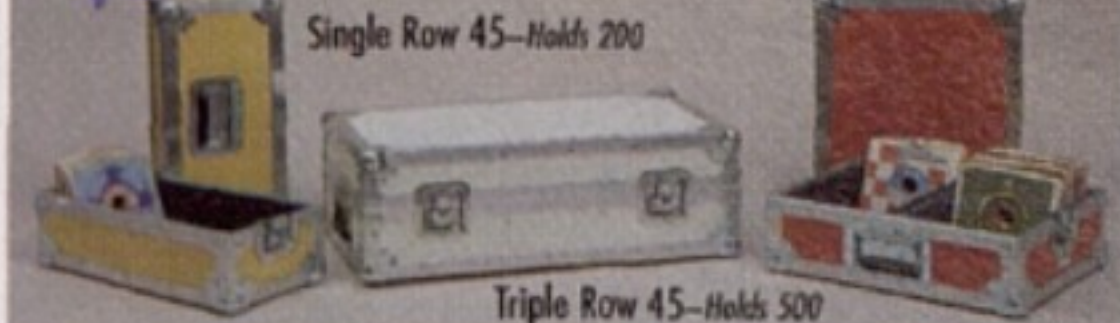


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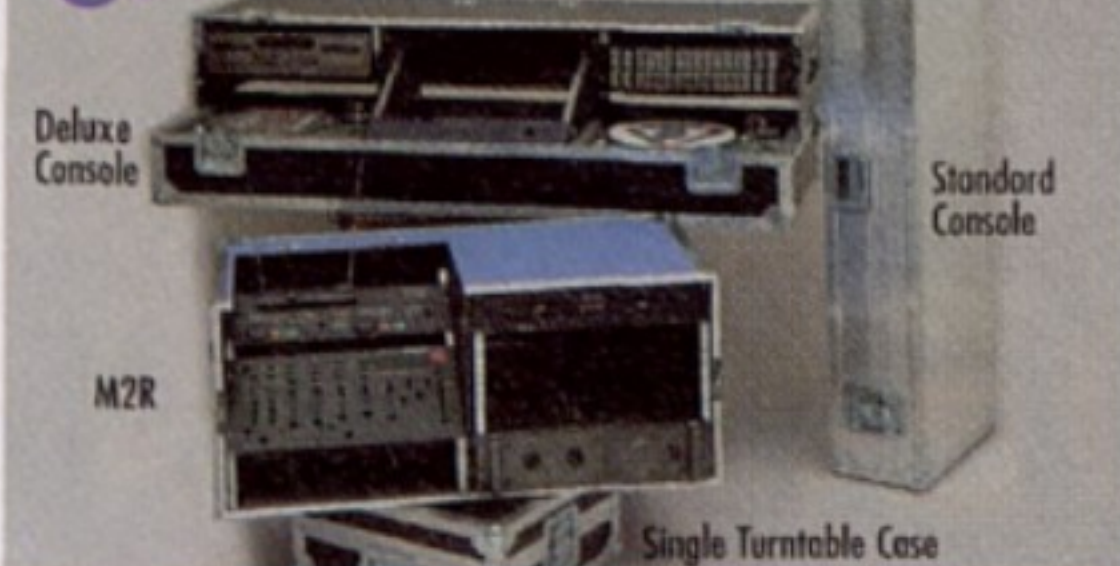
CD Cases



45 Cases



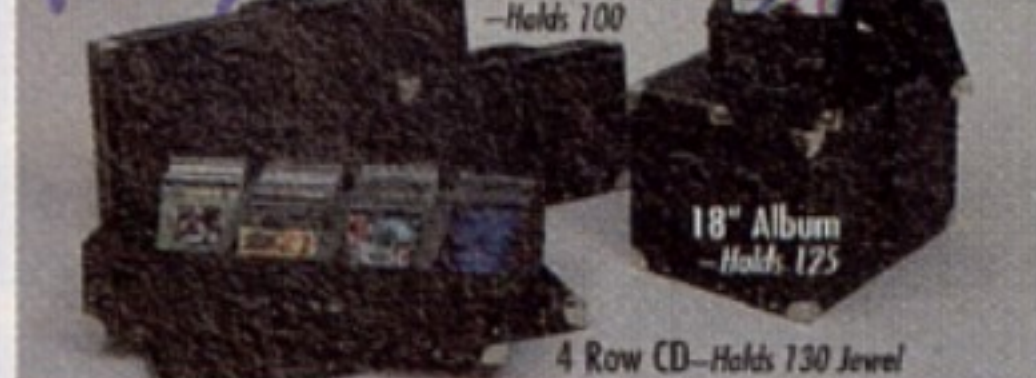
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JUICE

Singing with the stars

When Lorraine Crook of TNN's *Crook and Chase Show* needed help with her singing, she called upon one of America's top karaoke promoters: Scott Shirai. Shirai, author of the book *Karaoke: Sing Along Guide to Fun and Confidence*, joined Crook and Chase and country singing star Aaron Tippin for an impromptu karaoke show broadcast on October 15. After picking up a few quick techniques from Shirai, Crook stepped up front to belt out "I Will Survive." Not to be upstaged by his co-host, Charlie Chase followed with "King of the Road" wearing a Burger King-like crown. Aaron Tippin topped the trio with "D-I-V-O-R-C-E" wearing a blond, Dolly Parton style wig. Producers say it was one of the best shows to date... watch for it in the reruns.



Karaoke on TNN. (left to right): Lorraine Crook, Karaoke King Scott Shirai, and Charlie Chase.

Celebrate National Karaoke Week!

In addition to appearing on the *Crook and Chase Show*, Scott Shirai has been stepping up his mission to keep karaoke in the spotlight. Through his efforts, Chase's *Calendar of Events* has accepted an entry for National Karaoke Week. It's April 18-24. Shirai says the designation was sought out to help unite KJs, karaoke suppliers, and help place karaoke at the center of national attention. "KJs and big producers should get together and promote the heck out of this... it's got big potential to help generate business." Chase's *Calendar of Events* is an annually-published encyclopedia of events which organizations use to build events around. It is available through bookstores for around \$60.

In Shirai's home of Honolulu, Hawaii, he's working with a locally-televised karaoke show on a program to coincide with official proclamations from the governor and mayor. He encourages KJs coast to coast to do the same in hopes that National Karaoke Week will become a tradition across America.



National Karaoke Week
April 18-24

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LOOP EDIT AND REMIX TRACKS ON THE



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At LDI:

Congratulations to American DJ Supply on winning the award for "Best Light Show in a Large Booth" at the 1998 LDI (Lighting Dimensions International) Show held in Phoenix, AZ., November 13-15, 1998. The Arizona-themes tribute featured music from the Grand Canyon Suite. It was designed and programmed by Isaac Young and Ron Ramirez.



Honored at LDI. Ed Maidel, vice president of marketing and sales for Stanton Magnetics, Inc. welcomes their California reps, Image Marketing, to Stanton's Million Dollar Club. Left to right: Maidel with Bob Rufkahr, Chuck Rufkahr and John Grandinetti.

DMC World DJ Championships

The spectacle: 30 DJs from around the world competing before a standing-room-only crowd of 3,000, in a six hour mixing marathon. The event: the DMC World DJ Championships, held last October 16-18, at the Palais des Sports in Paris. Previously staged in Italy and the U.K., this marked the event's first time in France. This global competition has been gaining prestige for the last 14 years, reflecting the steady growth in the popularity of creative "scratch" mixing.



Sound for the event was provided by Audiolite, a regional sound and lighting rental firm. Rather than mixing as they would for a band, Audiolite's main task was to guarantee precise, powerful sound, faithfully reproducing the style of each DJ loudly and clearly, so that the judges and the audience could evaluate the DJs' skills. They accomplished this by using JBL's HLA system, including 16 HLA 4895 three-way speakers and 12 HLA 4897 bass units in two hanging arrays. "The sound has been excellent. This is the best we've had for our international competition," noted host Tony Prince, president of DMC International.

When it was all over, the top three mix masters were: 1st - DJ Craze, 2nd - DJ Crazy B., and 3rd - DJ A-Track of the Bay Area DJ crew, Invisibl Skratch Piklz, whose members have won a total of five previous world titles.

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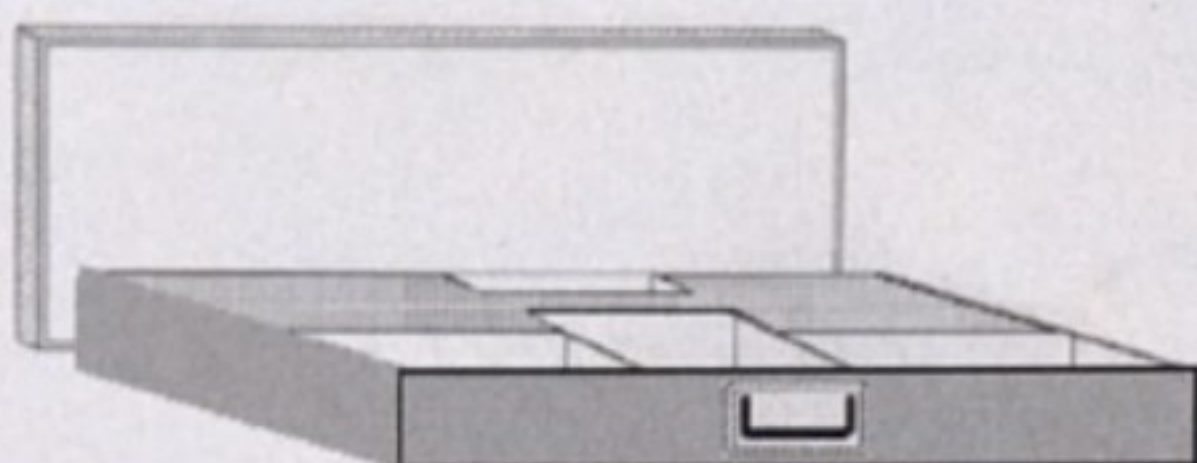
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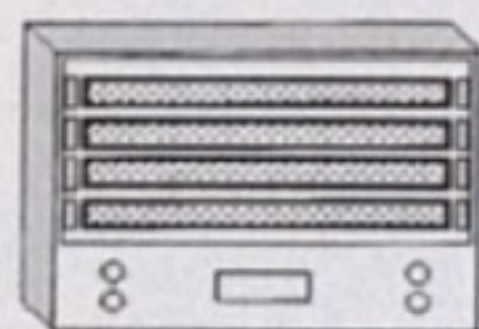


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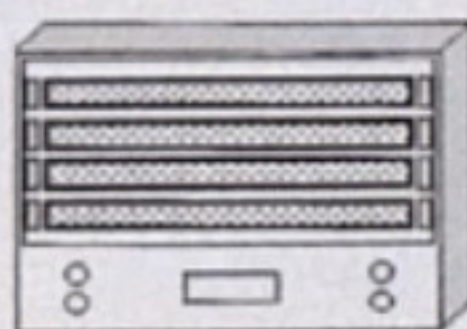
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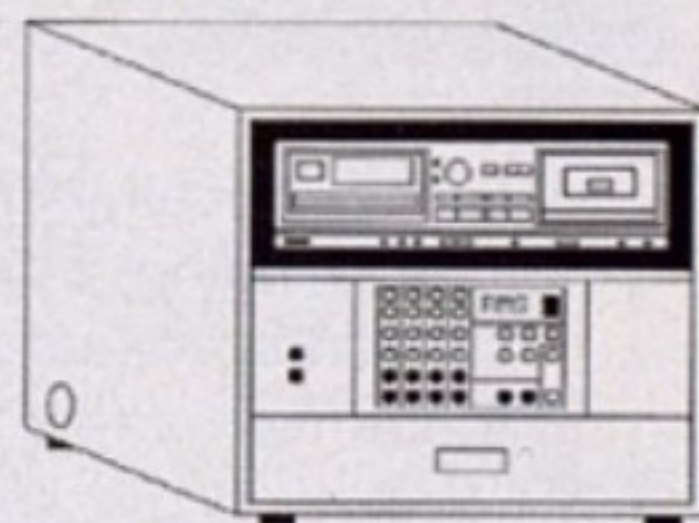


The BL-8000 are dual self-contained four 12-inch bulb units. JB Case has disposed of the fear of breaking blacklights in transit. These units are tripod mountable or to be set on table tops. These units also have a dual AC outlet on the back of each one (10 amps).

CDT-100 is commonly referred to as our "Cocktail Box". This unit features: CD player, Tape Deck, 100 watt amp. and an enclosed speaker system that must be heard to believe. This unit is tripod mountable, able to link to another speaker via 1/4" jack and is also perfect for remote ceremonies!!

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IT'S HOT

High-end Mic, Low-end Cost

You probably thought Sennheiser only made high-end microphones exclusively for studio use and featuring high price tags. Surprise! They are now offering the E815-S, a general purpose mic with the smallest price tag in company history. Yet it certainly promises the same reliability as other Sennheiser products. Expect high sound pressure levels, consistent feedback rejection, and clarity of signal. The unit's silent on/off switch comes in handy for professional-quality announcing and karaoke applications. The E815-S also includes a cable and 1/4-inch adapter. Now you can have a Sennheiser mic of your very own without completely emptying your wallet first. MSRP: \$109



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Web site: www.sennheiserusa.com

The Record Grip is a unique supplement to the common slipmat for purveyors of vinyl vibes and is offered by K-A-B Electro-Acoustics. It is designed to improve sound quality by reducing the effect of external vibrations. It fits over a turntable spindle to snugly grip the LP you are spinning. The natural rubber clamp grips with a push and a turn, but does not stress bearings or place an additional load on your turntable's drive or suspension, according to the manufacturer. The Record Grip is 2.5 inches wide by 1.125 inches tall and works with spindles up to 5/8 of an inch tall. MSRP: \$29.95

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Web site:

www.KABusa.com

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Get a Grip!



Take a Load Off

Mobile DJ confession time. You have secretly wished you could take one of those well-padded stools over by the wet bar and hide it behind your audio rig so you could take a load off your aching feet. But, being a consummate professional, you've never acted on this impulse. Well, now there is a product available that provides an alternative to standing all night or...standing all night. (Sitting is never an option, is it?) It's called the DJ Sit/Stand. Its secret is that it allows you to lean without sitting down completely, thus preserving your height presence while reducing strain on your feet, shins, calves, and back. The DJ Sit/Stand features a padded seat, adjustable height, tilting and swiveling ability, and automatic return to center. It weighs 17 pounds and carries a 5-year limited warranty. You could really give your body a break with this "lean" machine. MSRP: \$299.95 each (volume discounts available)

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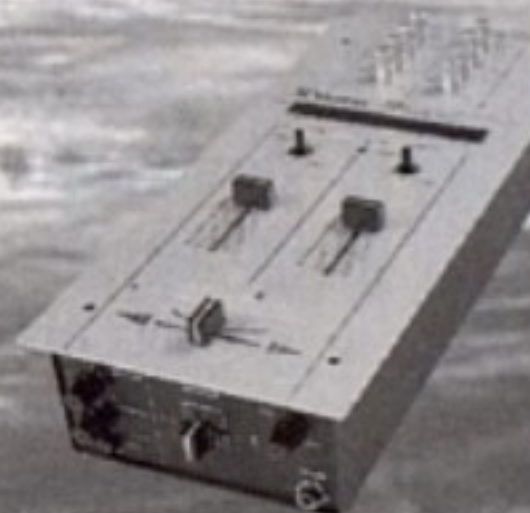
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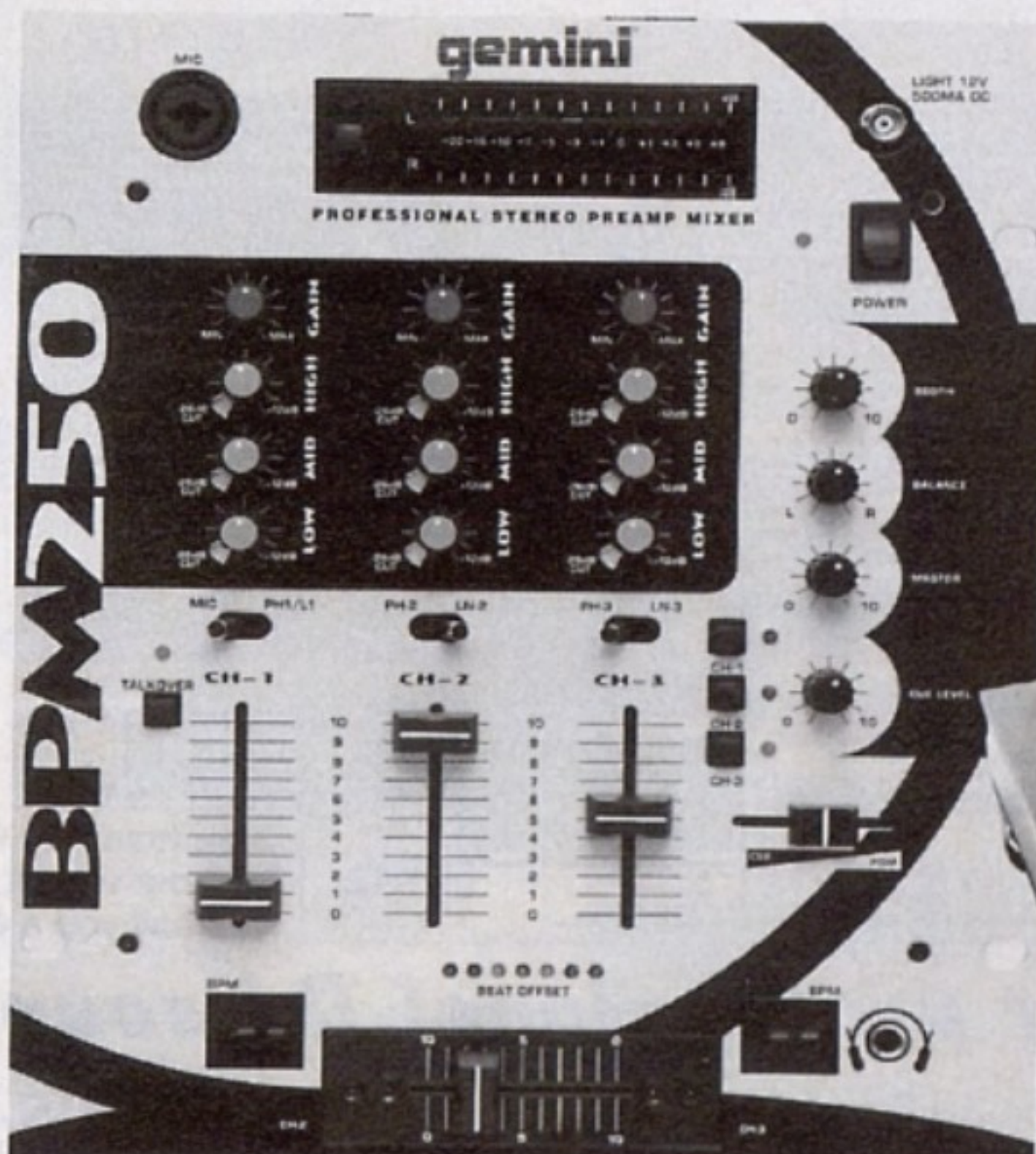
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Mix the Beat and Serve It From a Platter

The platter for your vinyl cuisine is the XL-500 turntable from Gemini. It is a direct-drive, manual model which includes feather-like touch start/stop control, adjustable pitch control, a strobe illuminator, anti-skate adjustment, a pop-up target light, and an XLR lamp connector. The XL-500 also comes with an S-shaped tone arm, a headshell, solenoid electric brake, and a dust cover. Weight is 26 pounds.

Combine your mix ingredients with the BPM-250 or BPM-1000 stereo preamp mixers with LED beat monitors. The BPM-250 is a 10-inch, 3-channel unit with 7 inputs, while the BPM-1000 has 4 channels, 9 program inputs, 3 mic inputs, channel LEDs and balanced master outputs. Both units feature: digital beats per minute display with beat offset indicator; -26dB "Extreme Cut" on the rotary low, mid, and high controls for each channel; and a recessed,



removable crossfader. A 12-volt BNC light jack, 1/4-inch XLR combo mic jack, talkover switch, DJ booth output, and cue section are also included on both models. Use these utensils to synchronize your musical flavors and watch the crowd come back for a second helping.

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IT'S HOT

Look Out for the Twister

Get party-goers twisting again (like they did last summer) in a vortex of colored light from the SuperTwister, new from LyteQuest Pro. This unit features 19 multicolored lenses producing 38 beam effects that can be sound activated with adjustable sensitivity.

The SuperTwister is fan cooled and is available in 120-volt or 230-volt versions. Each unit is shipped with two bulbs and a hanging bracket, and is covered by a one-year limited warranty. MSRP: \$159.95



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A light show you can wear on your belt? The Gecko-Star is a beeper-sized flashing light display with four surprisingly bright LEDs (2 red, 1 blue, 1 green) controlled by a microprocessor. It generates seven primary patterns with over 100 variations, including different flashing speeds and brightness levels. At full power consumption, the Gecko-Star should stay lit for at least 10 hours. Essentially, this little unit lets you be the light show, especially in "disco flasher" mode. It could also come in handy when your vehicle breaks down, or if you want to send an SOS in Morse code across a darkened room. Or just wear it everywhere you go and really freak people out. Go ahead, we dare you. MSRP: \$30.



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Karaoke Goes Wandering With Record Results

New from VocoPro is a well-rounded karaoke system with all the tools necessary for you to give singers a great experience, all in one mobile box. It's called the Wanderer and, true to its name, it features wheels, handles, and a compact size (23.25" x 18.375" x 15.75"), so it can go with you anywhere. A CD/CD+G player with a 19-step digital key controller enables you to show your performers the lyrics to their songs (on a separate video monitor) while also easing the song into their key with no tempo change. You can also make them feel more professional with a built in digital echo. A three-way, six-speaker system with 90W + 90W of power ensures that voices will be heard. Two mic inputs are included, as well as input/output jacks for other audio and video devices. The Wanderer comes with a microphone and nine CD+G discs to start you rolling on the road to karaoke fun. MSRP: \$899

To add an extra touch to your karaoke show, VocoPro has also released the CDG-X3mkII, which not only allows you to play CDs and CD+Gs, but also to record one or two live vocals to cas-



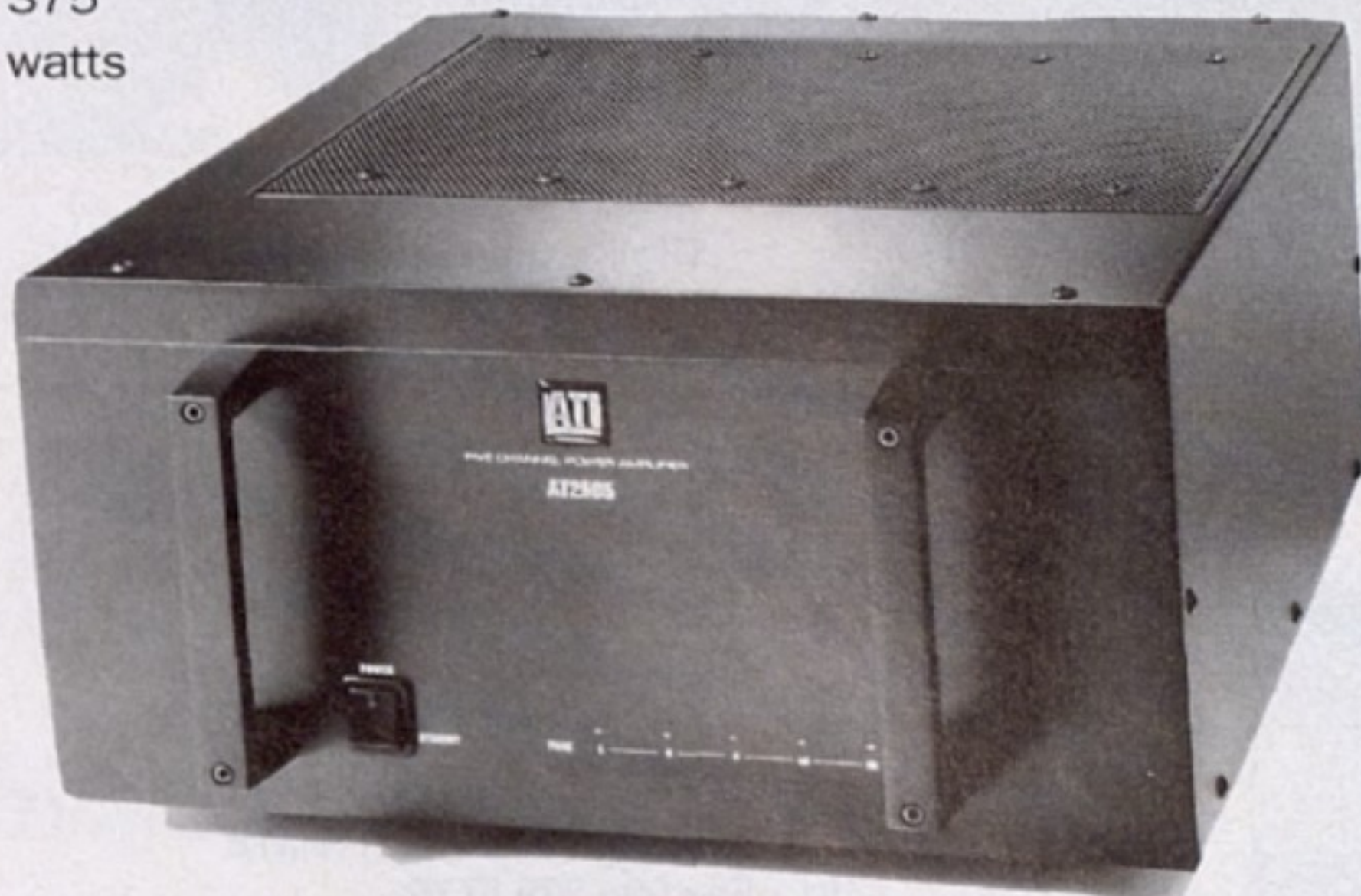
sette, mixed with the CD soundtrack. This unit is also equipped with digital echo and a 19-step digital key controller to further enhance performance. Separate volume controls are provided for the two main mic inputs, while an additional rear panel jack can be used for a mic or other inputs not needing echo. The CDG-X3mkII also features three audio inputs and two video inputs. It measures 6" x 15.5" x 17". MSRP: \$749

I-MC VocoPro
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Five-Fingered Response

The AT2505, a 1,250-watt, five-channel power amplifier from Amplifier Technologies, Inc. (ATI), was designed with custom installations in mind, and allows for multiple configurations. Applications of its five-channel capability could involve two stereo combinations for different rooms with a subwoofer in one, or the creation of a powerful "surround" feel in a large room.

This unit offers an output of 250 watts per channel into 8 ohms and 375 watts



per channel into 4 ohms, with no more than 0.03 percent THD and a 120dBA signal-to-noise ratio, while all channels are working simultaneously. Clean sound is assured by wide-bandwidth (3Hz-50kHz) power circuitry that yields a flat 20Hz-20kHz frequency response within +0, -0.1dB.

ATI has made this amp easy to service, with the DMC® (Detachable Modular Component) system, which allows removal of the individual amp modules. You can quickly locate an inoperative channel by way of an FFI® (Fuse Fault Indicator) for each amp module.

The AT2505 is backed by a seven-year, limited warranty that includes parts and labor. Other features include remote power-on via a control console or preamp, a 3KVA toroidal power supply, gold-plated connectors, and touch-proof binding post outputs. Each channel also has its own 625 square inch heat sink. Dimensions are 17" x 8.75" x 18" standard, or 19" x 8.75" x 18" rackmount; weight is 106 pounds. MSRP: \$2,695

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You're The One

UHF Series One is the latest effort in wireless microphone technology by Samson Technologies to help you achieve high-performance without leaving your budget in the dust. Choose either a UH1 handheld transmitter or UT1L belt-pack transmitter to go with the UR1L receiver. Multiple lavalier and headset options are available, as well as microphone elements for a variety of applications. The true diversity UR1L receiver works in the 800-806MHz range and features S.A.W. (Surface Acoustic Wave) circuitry for improved reception, as well as a multi-segment RF level meter, audio frequency level control, squelch control, audio peak LED, antenna A/B indicators, and both balanced XLR and 1/4" outputs. Each receiver takes half a rackspace and can be paired with another UR1L by using an optional rackmount adapter.

MSRP: \$499.99 - \$999.99 for complete mic systems, depending on configuration; DR2 1U rackmount for 2 UR1L receivers - \$34.99



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Are you looking for a CD player that's petite in the price department but pumped up with enough professional features to really carry your show? American DJ Supply's latest addition to its team of DJ CD players, the DCD-Pro 300, aims to flex its muscle for you with the following: 30 programmable tracks, 10 cue memory points, auto-cue, beat counter, $\pm 12\%$ pitch control with display, digital outputs, and 1/75 of a second frame search. A jog/shuttle wheel



with four scan speeds, an instant-return pitch bend wheel, and a large LCD display give you the performance power you expect. The DCD-Pro 300's specs include 8x oversampling, total harmonic distortion of .02%, an 88dB signal-to-noise ratio, and 80dB channel separation. All this is poured into a svelte 11-pound player unit and 4.5-pound control unit; both are 19-inch rackmountable. A two-year warranty is standard. MSRP: \$699.99

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Let Out Your True Emotions

AKG's Emotion™ Series microphones provide a cost-effective way to get your message across clearly, or to help your karaoke singers express what's in the depths of their souls. The D770 dynamic cardioid mic, and the D880 and D880S supercardioid mics are all designed to help you produce a clear, high-output vocal performance. One of the ways AKG has developed to accomplish this is Varimotion Technology™, a patented process which allows them to make diaphragms with tolerances formerly only found in expensive studio mics. Your performances will also benefit from their Doubleflex™ Technology, a two-way elastic suspension system that isolates the mic capsule, thus greatly reducing the handling noise commonly found in lower cost microphones. A neodymium magnet assembly assures a high output level. So let it all out, with Emotion. MSRP: D770 - \$124.80; D880 - \$138; D880S - \$150

AKG Acoustics, U.S.
1449 Donelson Pike, Nashville, TN 37217
Tel: (615) 360-0499 / Fax: (615) 360-0275



SKB Cases: Believe You Can Fly

A flock of new cases from SKB Corporation will give your equipment the ability to "fly" in complete safety. You can transport your rackable gear and a mixer with the Mini Rig, the latest in SKB's Gig Rig line. It has room for six rack spaces worth of equipment in its lower compartment and 10 in its upper pop-up rack. The upper rack features a unique ratchet system, which allows easy adjustment of your mixer to an optimum creative launch angle. It also retracts with one button-click for quick takeoff after the gig. For added convenience, the Mini Rig is equipped with bottom grooves that let it perch securely atop other SKB rackmount cases. Side handles and locking covers are standard. The Mini Rig, model number SKB-19-1006, is available now, with a suggested list price of \$299.95.

If you fly with discs of vinyl, SKB has a couple of new options for getting your all-important turntable to the show and back again unscathed with the new SKB-2416DJ DJ Turntable Case. Inside, you'll find a foam liner that makes a secure nest for your turntable. Outside, a gasket seals out moisture and dust and the bumper system absorbs shock while protecting the case's cam

latches and handles. The protective shell is made of field-tested, "military style" molded polyethylene. The resulting structure weighs a feather-like 10 pounds and meets ATA



300 Cat 1 specs for airline shipping containers. If needed, you can flip the cover over and use it as an interlocking base to raise your turntable to new heights. You can also mount a mixer between two SKB-2416DJ cases for a

stage look of a different feather. This model lists for \$229.95.

Also for the serious vinyl pilot is the new SKB-5817DJ DJ Road Roller, a coffin-style case that won't drag you down with a lot of extra weight. This case weighs only 30 pounds (according to SKB, the lightest coffin available), and also meets airline specs. Its construction is similar to that of the single turntable case, with these added features: lockable draw latches, heavy-duty molded-in wheel system, spring-loaded retrieval handles, and a slanting, nine-space rack unit between the two turntable compartments. Suggested retail is \$599.95.

Both the SKB-2416DJ and the SKB-5817DJ carry a lifetime limited warranty. For more information on these and other SKB Mobile DJ cases, contact them at: SKB Corporation; 13501 S.W. 128th Street, Suite 204, Miami, Florida 33186; Tel: (305) 378-1818 / Fax: (305) 378-6669; Web site: www.skbcases.com.



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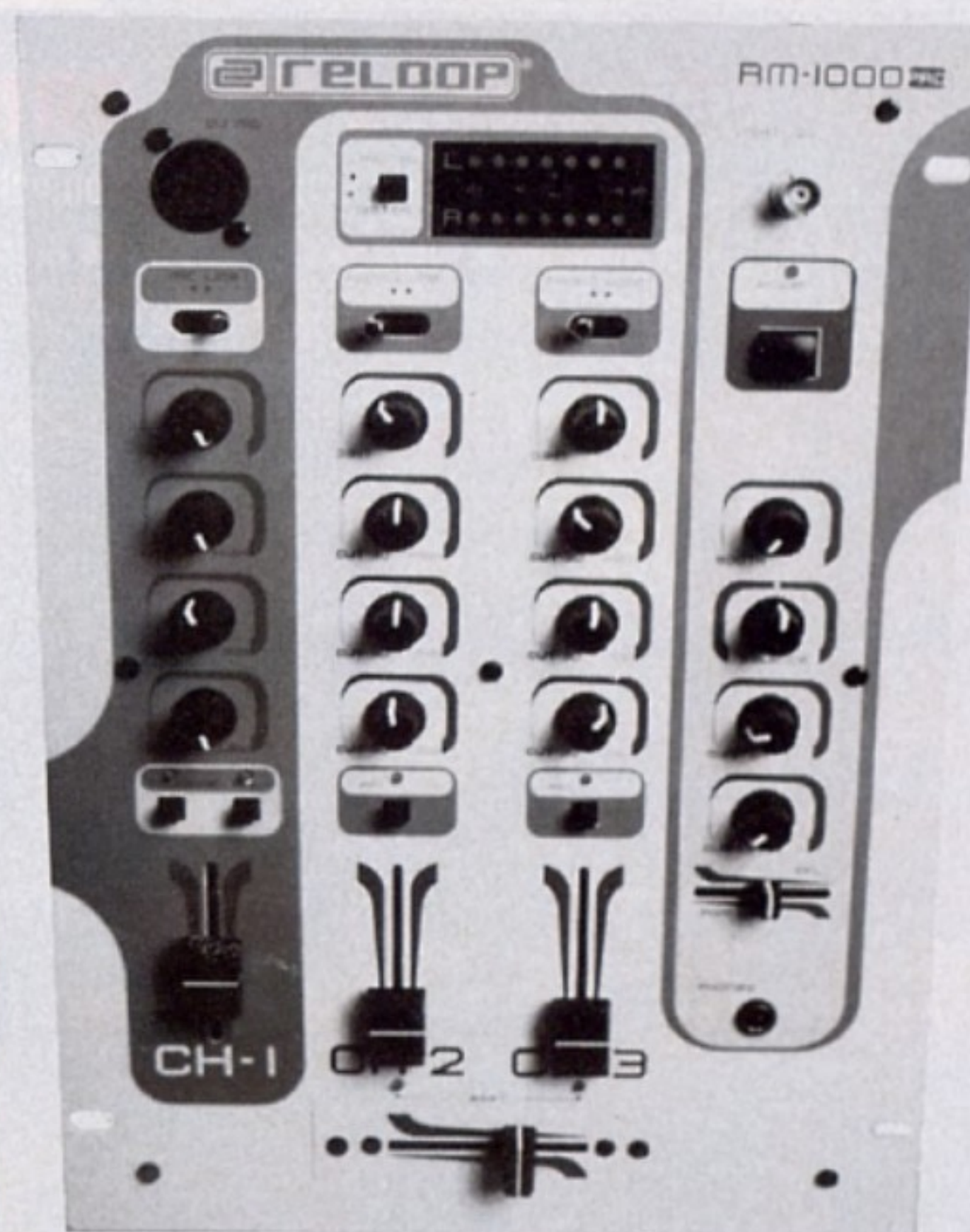
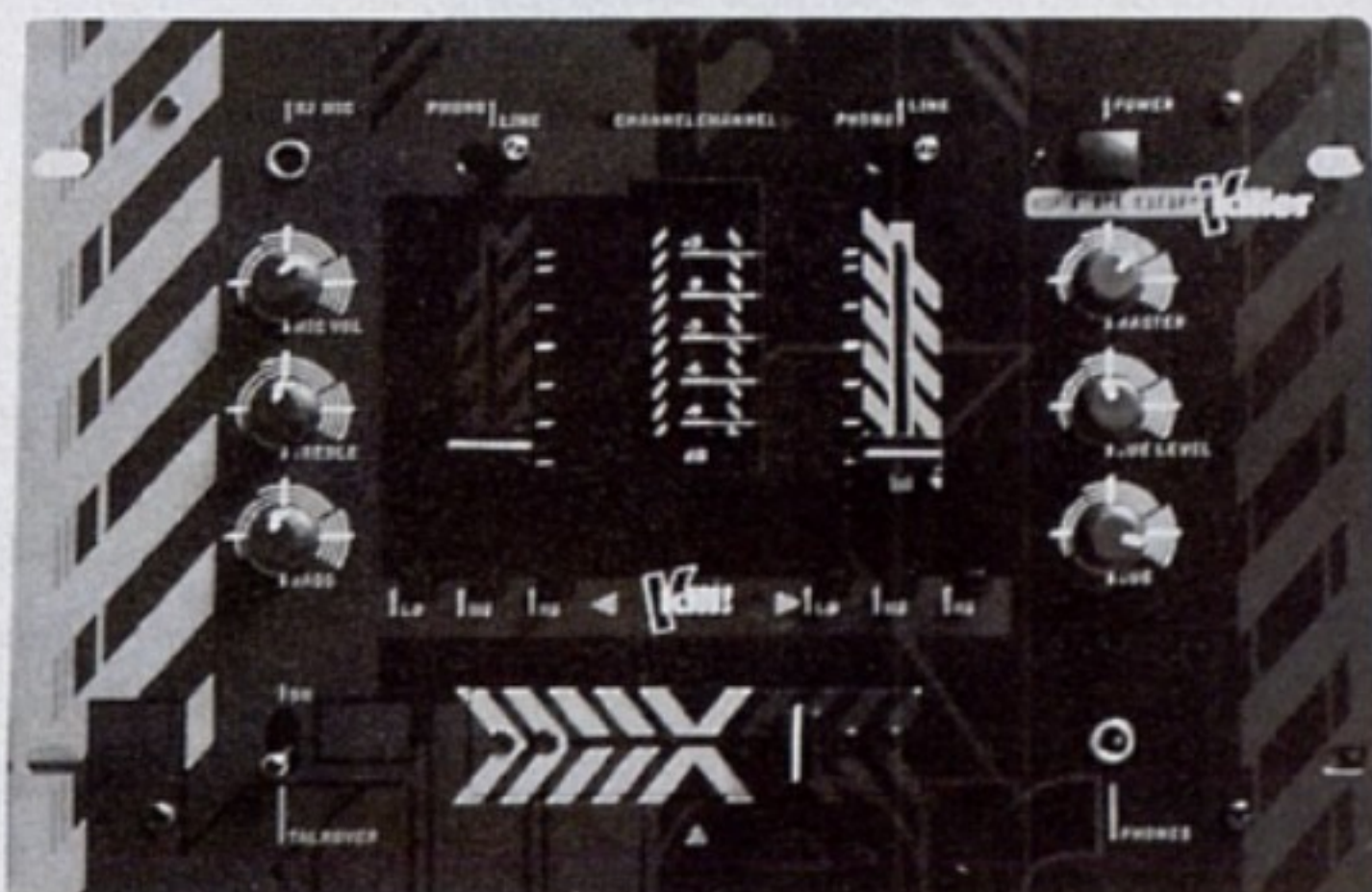
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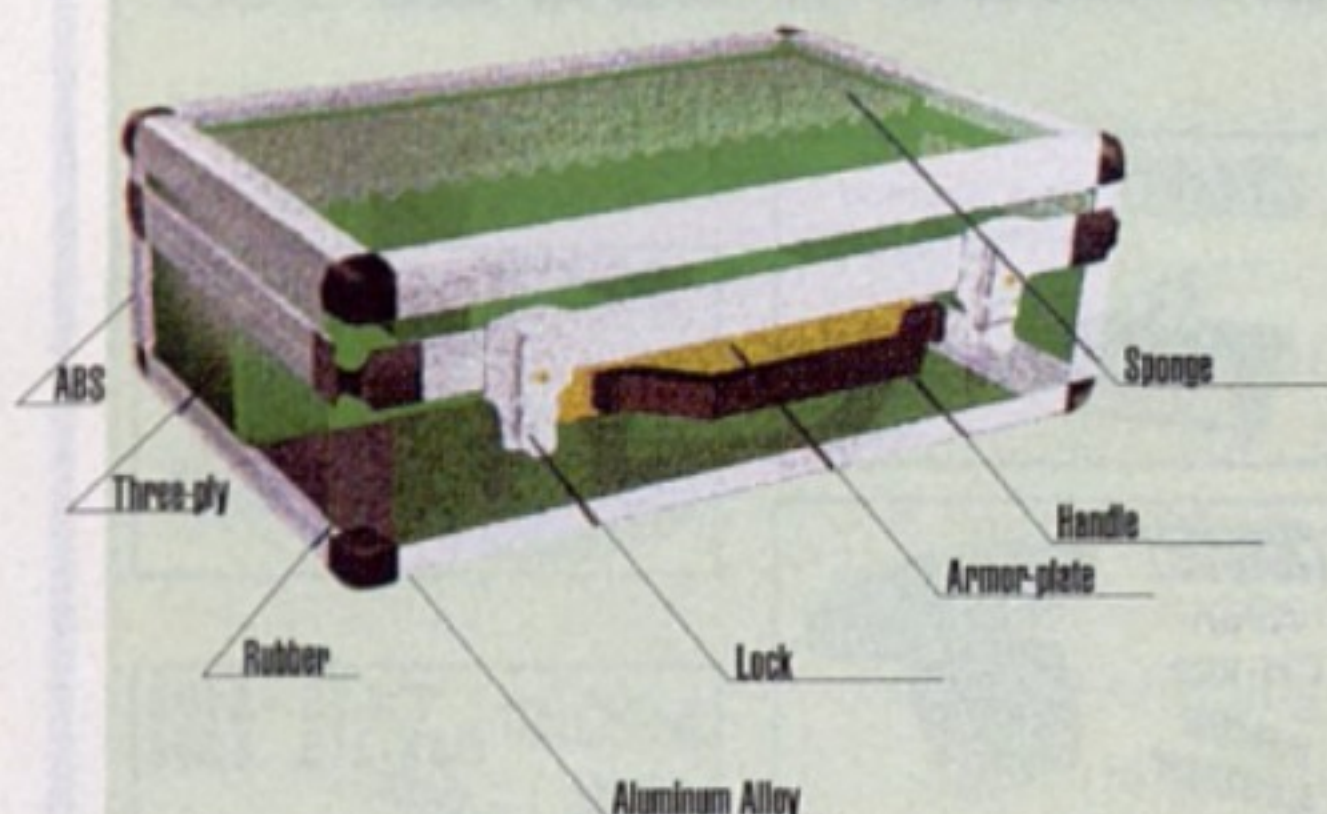
Intimidation UK threatens to get your pulse racing with its Reeloc line of mixers, including the new RM-1000Pro and Killer models. The RM-1000Pro is a three-channel unit, providing line and switchable phono/line inputs for channels two and three, and a mic/line input on channel one. A talkover switch is included on the mic channel. Manipulate your sound using the three-band EQs with -30dB of cut, gain controls, PFL switches and indicators on all channels, along with the beat indicators and crossfader for channels two and three. Master, record, and booth outputs let you hear the results. The Killer is a leaner, meaner machine, designed with battle mixing in mind, right down to its military look. It has two channels with a line and phono input for each and a mic channel with tone controls and talkover switch. Master and record outputs are supplied. You can punch your mixes into submission with the low, mid and high kill switches for each music channel. All faders and pots on both mixers are made by Alps. MSRP: RM-1000Pro - \$309; Killer - \$229



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Toptone Manufacturing wants to help you carry your music safely, to anywhere on the planet—or beyond. To do this, they've introduced a new line, DJ World™ Ultra Light Flight cases. Model CD-300 holds 250 discs in pro sleeves and model R-80 stores 80 LPs. The outer shell of each case is

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If expanding your sound with a biamped or triamped system is a personal priority, give your attention to the recently improved SR823 and SR834 stereo/mono crossovers from DOD. Both models provide controls for two frequency bands in stereo mode and three bands in mono mode. They're configurable for a mono subwoofer connection (low frequency, summed) in stereo applications. These units feature active 24dB Butterworth crossover filters to assure flat frequency and coherent phase responses, as well as bypassable 15Hz fourth order Butterworth filters. All inputs are RFI filtered and outputs are electronically servo-balanced. MSRP: SR823 - \$259.95, SR834 - \$299.95

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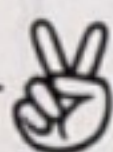


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If you're heading to Vegas for the 1999 Mobile Beat DJ Show & Conference, stop by the Awesome Entertainment booth or call (630) 582-0220 and check out how marvelous you... I mean your equipment will look in DJ Skirts.



One, Two, Three, Go!

For those who are ready to rock, American DJ Supply is now offering three quick ways to get rolling in mobile mixing and lighting. The Digital DJ System 1, DJ Mix & Scratch Pak, and Lighting Party Package System 1 are all designed for increased convenience and reduced cost in getting your first setup put together. Digital DJ System 1, as its name indicates, is CD-based, including two MCD-10 portable CD players and an XDM-241 Shredder DJ mixer with an Alps Feather Fader crossfader. You also get a set of stereo headphones, a DJM-200 uni-directional mic, and cables to connect the components. MSRP: \$419.99

If you're excited about scratch mixing, the DJ Mix & Scratch Pak is for you. Two TTB-2010 belt-drive turntables and an XDM-2221 SKILZ DJ mixer form this package's core. The SKILZ mixer features three 30dB rotary kills per channel, a multiple-setting transformer switch, and an Alps Feather Fader crossfader with variable curve for crabbing effects. Add



to these a DJM-600 dynamic mic, DJH-100 stereo headphones, and cables, and you have the beginnings of vinyl enlightenment. MSRP: \$699.99

Speaking of enlightenment, the Lighting Party Package System 1 will help you brighten up your gigs with an instant variety of effects. The following American DJ units are bundled. The Vertigo, a multicolored, sound-activated effect, produces 35 rotating beams. The Widow Baby scanner projects sound-activated, geometric effects with a red laser beam, and also moves to the music. An S-81 strobe light is also included, featuring an adjustable-speed, 25-watt mini-strobe bulb. MSRP: \$269.99

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IT'S HOT

Wonder Walls and Color Columns

Are you looking for truly unusual ways to distinguish your light show from your competition's? Then take a look at the following alternatives from American DJ Supply. With the DMX compatible Matrix Spot, you can project a multitude of effects on either walls or floors, including straight or diagonal lines, geometric shapes, abstract patterns, and even letters of the alphabet. Each unit contains 16 pinspots mounted in four rows of four, and multiple units can be linked together with XLR cables to create an extended wall of lights. The Matrix Spot will run on a variety of self-contained programs, with a DMX-512 controller, or with its own proprietary Matrix Spot 19/C controller, sold separately. The addition of digital control to a matrix type device is the Matrix Spot's most innovative feature, opening up striking new pattern possibilities. The pinspot lamps are removable from the front and are available in 12V/30W or 12V/50W versions. The unit weighs 35.5 pounds and stands 53" high. Hanging brackets are included. MSRP: Matrix Spot - \$839.95, Matrix Spot 19/C controller - \$269.95



You can also use the mystical allure of water to create a unique atmosphere with American DJ's Water Column/5. Take your audience to a different kind of liquid world with this five-foot tall tower of bubbling water that metamorphoses through eight colors plus white, either randomly, to the beat, or following DMX control. This is the first unit of its kind to offer DMX-512 compatibility and sound activation. The water is illuminated by a ZB-JCR 12V/100W 1,000-hour lamp housed in a metal box at the column's base. The base measures 11" x 10", while the tube has a 4.5" diameter. The unit weighs 16 pounds without water and can hold about 4.5 gallons of water. MSRP: \$599

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Lite, Little & Loud

QSC'S PLX1602 MAY PUT A FEW CHIROPRACTORS OUT OF BUSINESS.



The worst feature of many "old school" power amps is their weight. For too many years, I've been lugging around a dependable, good sounding 800-watter wishing that it didn't weigh 60 pounds. Four years ago I thought my wish had come true when I purchased a 23-pound, 900-watt name brand amplifier (that shall remain nameless). I screwed it into my rack and set off for what I thought was lightweight Nirvana. After only one job, it was clear that this lightweight amp simply could not produce the same hefty bass as my traditional, lower-powered, heavy-as-a-boat-anchor amp. Disillusioned and disappointed, I sold it and soldiered on with back-breaking old faithful.

Jump ahead to the present. QSC Audio in Costa Mesa, California has introduced the lightweight PLX series of amplifiers. Their flagship Powerlight PL8.0 is rated at an astounding 9000 watts; guaranteed to blow the flannel shirts right off your teenage crowd and set you back as much cash as a used Honda Accord. Fortunately for us DJs, QSC saw that we wanted a high-tech, lightweight, small, reliable amplifier that won't break the bank. The result is the PLX 1602. They were foolish... I mean nice enough to send one my way for some serious sonic abuse.

I was very excited when the running man (a.k.a. UPS driver) arrived at my house with the ever so neatly packaged PLX 1602. I was favorably impressed with the weight of the parcel. I immediately tore open the box and brought the amp into my tech center (the garage) to check it out.

Lookin' good

The front of the amplifier is laid out in a simple, modern and logical fashion, sharply appointed in a white and gray on black color scheme. The metal chassis, which consumes two rack spaces and is only 13.2 inches deep, features cool composite metal rack ears that are easy on the eyes. Controls include a rocker power switch, and two detented gain controls with corresponding power/signal LED indicators, and bridge-parallel mode LEDs. Also featured is what I consider to be the most logical method of cooling, from rear

to front, which exhausts hot air directly into an open space—what a concept.

Now let's check out her rear (I mean that in a professional sense), which is where the PLX models really show excellence in design. The inputs include stereo balanced locking XLR and 1/4-inch inputs. Speaker connections are banana plug binding post and the ever-modern Speakon connectors.

The PLX series has a simple, effective, and clever way of implementing amplifier setup and feature use. All user features are easily controlled by a series of 10 dip switches which are recessed into the back panel. This protects them from inadvertently being tampered with. All the dip switch control functions are wonderfully screen printed on the back panel for quick and easy reference.

The PLX 1602 setup features include the ability to run in stereo at 300 watts per channel at 8 ohms with less than 0.01% distortion, or in bridge mono mode at 1000 watts at 8 ohms, or a manly 1600 watts at 4 ohms. Those, my friends, are some serious, real-world specs. This amplifier can be switched to parallel mode, which means a mono signal plugged into channel 1 will also drive channel 2 without needing a cheesy Y cable. Parallel mode also allows you to use the channel 2 input as a throughput, giving you the ability to daisy chain other amplifiers. It's the little things that count.

Standard performance features include handy 30Hz and 50Hz low frequency roll off switches. These are great for fine-tuning the amplifier to your particular speaker's setup, so you don't waste amplifier energy on frequencies you can't hear or your speakers can't produce. The easy-to-read owner's manual does an excellent job of further explaining the functionality and usefulness of these features.

Finally, you have clip limiter on/off switches. QSC designed these to reduce extreme overdrive peaks, which gives you more volume and preserves the audio dynamics. Basically, this keeps the music loud and sounding good without blowing up your speakers. In my opinion, this switch should always be on, especially if you have testosterone laden young males working for you.

The real world

The PLX 1602 looks great and is put together well. It has the features we DJs lust for and, on paper, the specs look great. But can a lightweight, moderately priced high-tech amplifier sound good and kick out the low end? To find this out, I set up an A-B comparison test between a benchmark traditionally designed amp similarly rated at 310 watts per channel in

stereo at 8 ohms, weighing 44 pounds (with a list price of \$1,745) and our newcomer: the QSC PLX 1602, weighing in at a mere 21 pounds (list price is \$1,198). For the comparison, I used identical mixers, CD players and Bag End full-range speaker boxes with 15-inch woofers and titanium driver horns. The systems were configured to run in stereo at 8 ohms. Fire up the electric meter and let the games begin.

My CD test track was "Time of the Season" by the Nylons. This is an awesome technical and artistic recording with great vocal harmonies and beautifully recorded instruments with detailed, defined fat bass and drums. Because I am familiar with the characteristics of the benchmark amplifier, I immediately cranked all the volume until the limiter started to engage. As you would expect, this world-class amplifier sounded great with plenty of punch.

Now it was time to see if the new, bantam contender could spar with the heavyweight champ. I turned on the QSC PLX 1602 and turned the fader up about halfway to check out its sound characteristics. The music sounded uncolored and natural. No amplifier bias seemed to affect the original program material. Even at moderate volume levels, the PLX 1602 had clean well-defined bass, vocals and the high-end was clear, natural and very musical sounding. During quiet passages in the music, this quality product had no audible hiss.

My low end worries were alleviated when I drove the fader until the amplifier's clip limiter began to engage. To my pleasure, this was effective yet not too intrusive. At this

maximum setting, the PLX 1602 was as loud as the comparison amp and easily created the same level of chest pounding bass. Over the next several hours, I tested the systems with various types of music, frequently changing the amplifiers setting from stereo to parallel, and even to punishing bridge mono mode. I was thoroughly impressed with the PLX 1602's sonic performance power and ability to run cool even at difficult low ohm situations.

The test of time

Over the course of the next month I happily toted this lightweight amplifier to all of my regular jobs and am happy to report complete satisfaction with its construction, ease of use, and sonic properties. Because the amplifier is a relatively new model, I was concerned about its reliability factor. A quick call to the QSC factory educated me that this amplifier's technology is a direct descendant from their top-of-the-line Powerlight tour series, which have proven themselves on the road with many top performers.

All PLX series amplifiers come with a three-year warranty, which is extendible for an additional three years at a nominal fee. Checkout the PLX series at a local QSC dealer from the 1202\1200-watt amp on up to the 3002\3000-watt powerhouse. This may be just what you're looking for and your back will thank you.

Until next time, jam on. For additional technical information, recipes or other mindless chatter, contact Jim at jamsound@aol.com.



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Easy Livin'

YORKVILLE'S DJM806 POWER MIXER AND ÉLITE SPEAKERS ARE JUST WHAT THE DOCTOR ORDERED.

Did you ever wonder why everything in life seems to be so complicated? Take, for example, your average DJ setup. First we start out with a couple of CD players. Next is a mixer that we bought because it has cool lights and lots of faders. Of course we need a big power amp which we hope is correctly matched to our speakers. If we factor in a couple of karaoke gigs, we're going to need a mixer with more than one microphone input, and a reverb unit so the singers don't sound so bad. And we sure could use a graphic equalizer. The typical DJ system has many components, from many different manufacturers. They may work quite well together, or they may not.

No snake oil

Step on up and discover the remedy to all that ails you. Yorkville, a Canadian company, has devised a sound system sure to add a spring to your step. They have built a compact, powerful sound system capable of handling virtually all your karaoke and DJ tasks. This package consists of three components: two élite speakers and the multi-functional DJM806, which is a loaded up, not-to-be-out-done, super cool, mixer amplifier.

Let's dive right into the DJM806 powered DJ mixer. At first glance, the unit may seem a little large, with the appearance of a pro audio mixer. Once you closely examine the features and layout, however, it becomes apparent that this is a useful and thoughtfully laid out hybrid. The internal power amplifier that generates 240 watts at 8 ohms and a blistering 400 watts at 4 ohms is your first clue.

Examining the channel strips, three are dedicated for microphones or 1/4-inch inputs and three additional channels accommodate line level sources (i.e. CD players) or are switchable for up to three turntables. This constitutes a total of six pairs of RCA jacks. Other features of the channel strips are input gain, three-band equalizer tuned to usable frequencies, digital effects send, LED lighted cue button, and



clip LED. Rounding out the channel ensemble are professional 60mm faders. Demonstrating versatility, channels 1 and 2 can be assigned to a crossfader at the push of a button.

On the right hand side of the mixer we have a variety of interesting standard features. The main outs are left and right 1/4-inch and XLR stereo. There are separate zone 1 outputs with three 1/4-inch jacks labeled left, right and mono, which can be EQ bypassed. Zone 2 features left and right RCA outputs. Both of these extra zones are certainly useful for permanent installations and you can creatively use them to send an independently controlled signal to auxiliary speakers and/or a tape deck. Also included are left and right amp in 1/4-inch jacks and a useful BNC light jack—for those dimly lit rave gigs. More goodies include display assignable VU meters, seven-band assignable stereo EQ, master volume, headphone crossfader and headphone volume.

In my experience, internal digital effects units typically leave a lot to be desired. At first glance, I was concerned that this feature might disappoint. If an effect sounds bad or noisy you may be inclined to never use it and may spend more money for another unit. Fortunately, this is not the case with the DJM806. All 256 internal effects sound very lush, are easy to manipulate, and have a minimum of noise. It

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is very comparable to many quality external units.

Open wide and say ahh

Yorkville has carefully matched a pair of acoustic transducers to get the job done in a high testosterone fashion. Yorkville brings to the stage the *élite* E404 speakers (26" h x 20" w x 20" d). For appearance's sake, they are constructed out of quality plywood with carpet covering, metal corners, handles and mesh grills, which makes for a very attractive and durable cabinet.

Upon disassembling the cabinet, I was impressed with the quality construction. Internal, time-aligned components include a cast 15-inch woofer, a compression horn driver and a modern crossover network that incorporates a standard light bulb horn protector and a transient protection circuit that can be reset (for when you do something dumb). The E404s are rated at 400 watts each, continuous program power.

Another smart feature is that the speaker cabinets are 4 ohms, which is a perfect match to the 400 watts at 4 ohms that the DJM806 powered mixer delivers. The cabinets incorporate 1/4-inch speaker jacks and the increasingly popular Speakon connector. Both jacks are wired for full range operation, plus biamp mode for you technoids. These babies weigh in at 70 pounds each.

Operation

I reconfigured my setup with my new Yorkville toys for a wedding of 250 people at a medium-sized, acoustically-friendly party house. I replaced the mixer in my pop-up mixer case with the DJM806 using the optional rackmount kit. I decided to leave my heavy power amp and separate reverb unit in the garage. Now that's confidence!

My rack ended up weighing a little less than normal due to the fact that the DJM806 weighs just 38 pounds, which is less than my usual amplifier alone. The Yorkville speakers were a little more cumbersome and slightly heavier than my normal boxes, but with their logically placed handles it took a minimum of grunting to mount them on the stands. The simplicity of the system comes from having no external power amplifier to wire up. You simply connect the powered mixer to the speakers using standard speaker cables; I chose to use high-tech Speakon connectors.

Just like any professional DJ, I tested the system prior to the show, including three microphones because the bride wanted karaoke. Everything worked instantly with no initial glitches. I found the mixer to be ergonomically laid out, well labeled and simple to immediately generate sound from all mics and CD players. I utilized one of the DJM806's zone features, due to the fact that additional guests were in another room. I simply plugged a 1/4-inch cable from zone 1 mono output and connected it to an auxiliary powered speaker in the adjacent room and, just like magic, I had independent multi-room audio control. Very cool.

I used my trusty Shure wireless microphone to introduce the wedding party. The system reproduced speech accurately and with a very natural tone. The large speakers coupled to the powerful amplifier achieved lots of headroom and efficiently threw the audio quite a distance. During the Kenny G.... I mean dinner hour, I circulated throughout the room listening to the music; and while cruising the buffet, I relished the system's hi-fi sound even at low volumes.

Doing rounds

After dinner it was time to put this new rig through its paces. I played through the usual round of traditional dances and then it was time for my favorite part of the night... the loud dance music. The mixer was a breeze to operate due to its large format and intuitive design. On auxiliary channels 1 and 2 I had CD players, to which I assigned the crossfader. It performed as easily as any standard mixer. The system produced a great amount of bass even at a flat EQ setting. Since you can never have enough bass, I cranked up the low end on the equalizer, which I affixed at 80Hz—right in the thump zone. During this point of the evening, the dancefloor was full and the VU meters were barely



reading 50 percent.

Since I do not own this sound system, I thought, "Why not make the electric meter really spin?" So I did. With a bass-heavy, high BPM mix in the Denon CD player, I pushed the faders up until the clip lights started to flash—I love being in control. I danced my way through the crowd and was impressed by the amount of bass the system produced. The horns did a good job covering the high, mid and sizzling upper frequencies without being harsh or shrill. Yes, it was loud... about 118 decibels. The sound was quite sufficient but, if you felt the need for a subwoofer, you could easily incorporate it by using the many DJM806's output options.

Then comes the time for the bride and her entourage, with many adult beverages under their collective garter belts, to partake in karaoke. Oh, what a surprise, the ladies want to sing "Love Shack." I reluctantly pass out my prized Shure 58s and give the girls the quick microphone handling tutorial. Why must singers swing the microphone around like Roger Daltry? I knew I should have renewed my insurance policy. Fortunately, I get to sing along, which provides an

Is it possible to have a superduper, all in one, prepackaged sound system? You're darn tootin'!

opportunity to check out the internal digital effects processor. From the 256 available settings, I chose a nice reverb.

Abandoning the ladies at the stage, which is unlike me, I headed out with the wireless to check out the system's karaoke potential. Naturally, everyone was getting a real kick out of the singing bridal party. I, on the other hand, was more concerned about system analysis—because I'm a professional. The vocals cut through the mix and the reverb sounded lush, with no metallic coloration.

What have we learned?

Is it possible to have a superduper, all in one, prepackaged sound system? You're darn tootin'! If you need to upgrade or simplify your system, give your local dealer a call or visit Yorkville on the Web at www.yorkville.com. To make you feel safe, secure and happy, Yorkville thoughtfully provides a two-year, even-if-you-break-it warranty. This system featuring the DJM806 and elite speakers is a real work horse and should provide years of worry-free, simple, and compact operation. I think I'll keep it!

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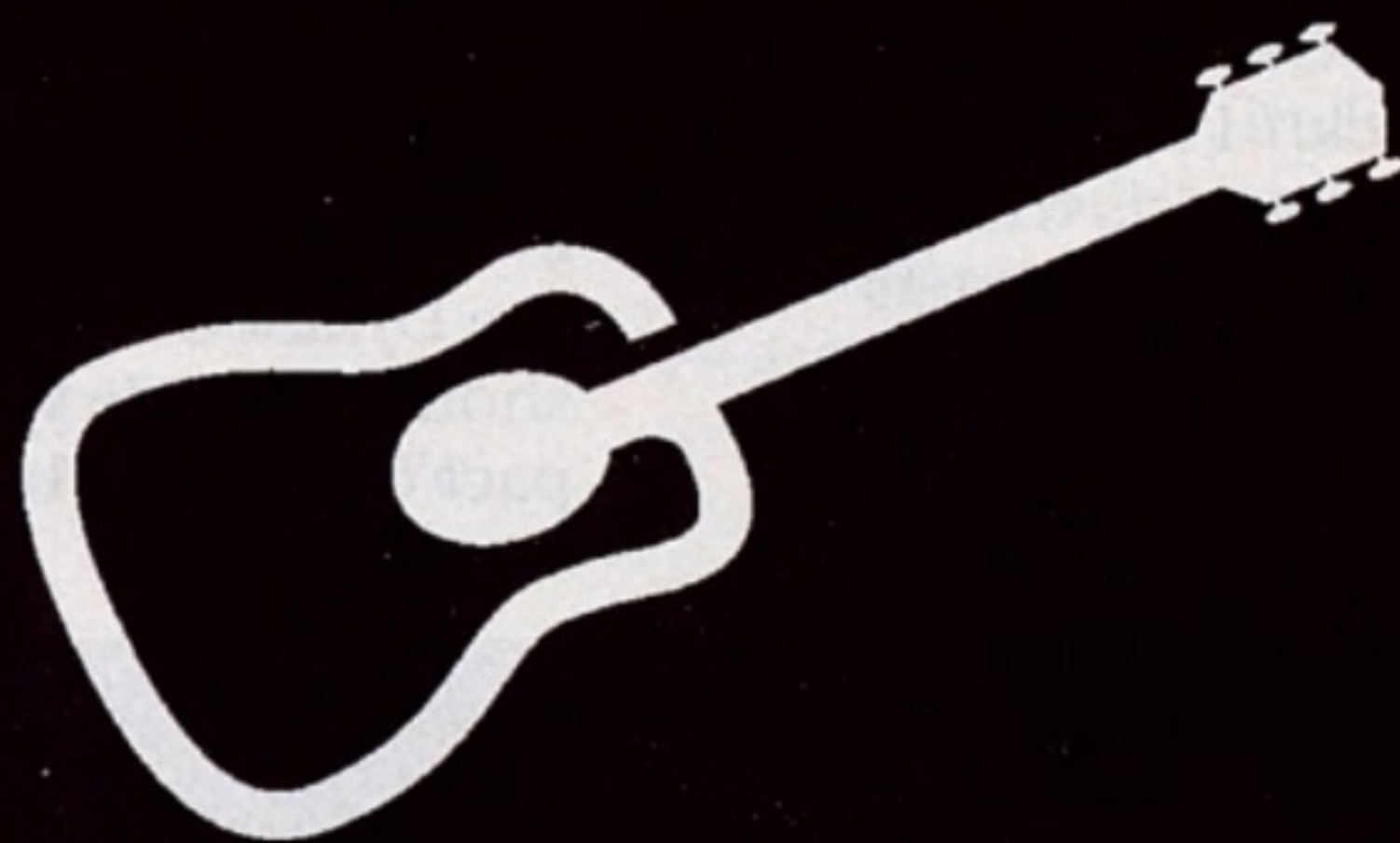
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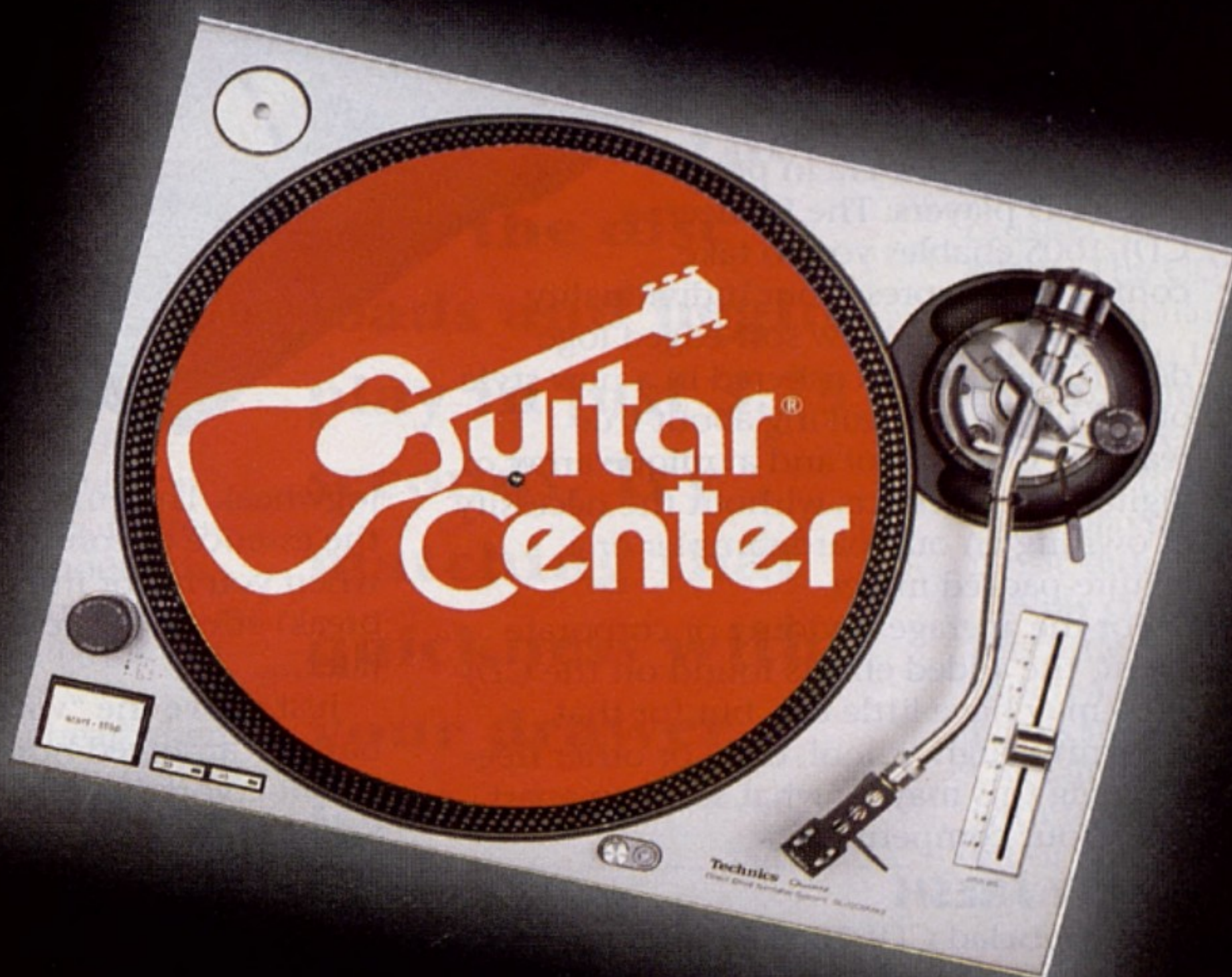
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YOU WANT
TO
SCRATCH.

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Starting with a new soft-edged logo design, Pioneer has ushered in a new style of CD player. I'm talking about true realtime CD control and a unique array of digital special effects without the necessity of owning an outboard sampler or a feature-packed mixer.

For the average wedding or corporate event, the added effects found on the CDJ-100S may have little use, but for that fraternity, high school, club, or other free-form gig this may be what sets you apart from your competition.

FUNKY FRESH

The silver clad CDJ-100S features a single player layout; its size is a mere 8-9/16 inches wide by 12-1/4 inches deep by 3-3/4 inches high; and it weighs in at a "Flutie-sized" 4.14 pounds.

The controls on the left side of the player will instantly remind you of earlier Pioneer models, starting with dual track skip and followed by dual search buttons. Below that, a single backlit cue button is arranged just above the single and equally-sized play button.

The right side features Pioneer's unique master tempo/pitch activation button and its side kick: the fluid-like, long-throw tempo slider. Above the slider is the master tempo activation button and above that is the familiar eject button.

The next thing you'll notice is the fingerprint-free black and nearly CD-sized



jogwheel. The emphasis on this jogwheel is the essence of control and feel, especially when you factor in the new DJB (digital jog break) effects. More about these effects later...

Just above the "wheel of feel" are five buttons arranged horizontally. Three are cobalt-colored and labeled "JET," "ZIP," and "WAH." The next two black buttons are half the diameter of the other three and are identified as "Hold" and "Time Mode/Auto Cue" controls.

To top off the appearance, Pioneer features its highly legible and familiar gray and orange LED display. As in past units, the display visually confirms activation of all the effects elected, plus remaining/elapsed time, and the pulsing play mode dual bar graph.

NEW SENSATION

The CDJ-100S provides a whole new set of sensations. Starting with inserting a disc, you'll notice immediately that there is no door. Instead, Pioneer adapted auto CD player technology by employing the dual roller controlled insertion slot. Just grab your disc and insert it into the slot; the disc loads and begins play in just 3.75 seconds. Try matching that quickness with your drawer loaders.

BY STEVE "ISLAND
JAKE" JACOB

Once the disc is playing, you can get your hands on the "wheel of feel" and check out its deftness. Regardless if you're pitching or have activated the master tempo button, you'll discover the buttery smoothness and accuracy of this jogwheel. Set in the master tempo mode, you'll be able to slow down or speed up the playback as smoothly as your turntable brethren. You'll find even more reasons to appreciate the feel of this control as you explore the DJB effects.

IT'S AS EASY AS 1, 2, 3

Before delving into the individual operation of each DJB effect, you must first have the digital out button, found on the back of the unit, set to the off position, or you'll be wondering who stole the show.

JET - The first of the blue M&M™ sized buttons actually introduces a slight delay effect on top of the original playback output. To recreate this effect without this button you'd essentially be tracking two identical songs slightly out of phase with each other.

The actual sound you hear when JET is engaged is that of a distant sounding jet engine. Depending upon the song and the position of the jogwheel, you can also create various scratch effects by working the wheel back and forth, much like you'd do with vinyl.

ZIP - This controls the positive and negative pitch of the disc and is virtually indistinguishable from manually spinning vinyl, even down to the braking effect of a turntable. By rotating the wheel counterclockwise you can actually stop the playback completely to create a break or dramatic pause. When you want to resume playback, just rotate the wheel clockwise. Imagine the creative control you'll have once you get two or three of these babies lined up!

WAH - The big buzz in mixers is the advent of "kill switches" or the ability to eliminate frequencies

Pioneer adapted auto CD player technology by employing the dual roller controlled insertion slot. Just grab your disc and insert it into the slot; the disc loads and begins play in just 3.75 seconds. Try matching that quickness with your drawer loaders.

during playback. Pioneer has employed a unique new "twist" by installing a variable cutoff filter integrated with the jogwheel when WAH is selected.

Rotating the jogwheel counterclockwise removes some or all of the high frequencies, while rotating clockwise removes some or all of the low frequencies. Stopping the rotation of the wheel allows the playback to dramatically return to its full frequency output. You can beat-match the addition and subtraction of various frequencies all by rotating the jogwheel rhythmically back and forth.

Utilizing the hold button will insure the DJB effect you select will

maintain its overall control over the playback, even when the jogwheel is no longer in motion.

Finally, you have fader start playback when connected to Pioneer's DJM-300 and 500 mixers. Relay play is also available by connecting two identical CDJ-100S players together with a commercially available 1/8-inch miniplug cable.

ROCK STEADY

What I really love about the CDJ-100S is the shock dampening built into this unit. It is superb. Bring on those "wavy" dancefloors that seem to transmit all their energy to your turntable or CD player, causing the music to skip or shut down. The CDJ-100S playback performed flawlessly regardless of the position I held it in; modest downward blows didn't cause it to skip a beat either. I did notice, however, that side hits caused some playback disruption, but the music didn't stop.

Now check this out. The cost of this little soon-to-be classic mixing tool is a modest \$599 retail; street prices surely will be less in time. Overall, I really couldn't find fault with this unit. As always, it takes a bit of practice to be able to utilize your new found capabilities but, once you do you'll be flying.

WISH LIST

Maybe utilizing a digital buffer chip (like the Numark CDN-34 employs) would virtually cure the side shock vibration issues. Also, I'd like to see a convenient lock-out of the eject button during playback. Once you start flying all over the controls, you just might tap it accidentally and out would come the disc. Even though the eject button is positioned out of the center of activity, this slight modification would protect against accidental ejection.

I guess I have mixed feelings on the disc insertion slot. I am glad the door was eliminated because

SCOOP: Pioneer CDJ-100S

Pioneer CDJ-100S
 Type: Single transport
 Frequency response:
 4Hz - 20kHz
 Digital filter:
 18 bit x 8 over sampling
 Pitch Control: $\pm 10\%$
 Play: Single
 Dimensions (w x h x d):
 8-9/16"x3-3/4"x12-1/4"
 MSRP: \$599

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there is less to break off. However, if for some reason your disc doesn't eject after you hit the eject button, there's a bit of a problem. You have to insert the eject disc pin into the forced ejection hole located on the front panel of the CD player. The problem is the unit has to be shut down for about 30 seconds before the disc stops rotating. This down time could be an eternity in the middle of a show. Pioneer, when designing the CDJ-100S, was more concerned about the condition of the disc, which could get scratched due to its unstable ejection while spinning, and the operator, who might catch the spinning disc and conceivably cut their hands. I guess time will tell how this scenario plays out.

On a final note, to fit the Pioneer CDJ-100S into a rack, case manufacturers will have to go back to the drawing board to accommodate its front loading design. It'll be interesting to see what options they come up with.

Without hesitation, Pioneer, as the name implies, continues to demonstrate why they are considered a leader in professional CD players for the serious DJ, no matter what kind of gig you play.



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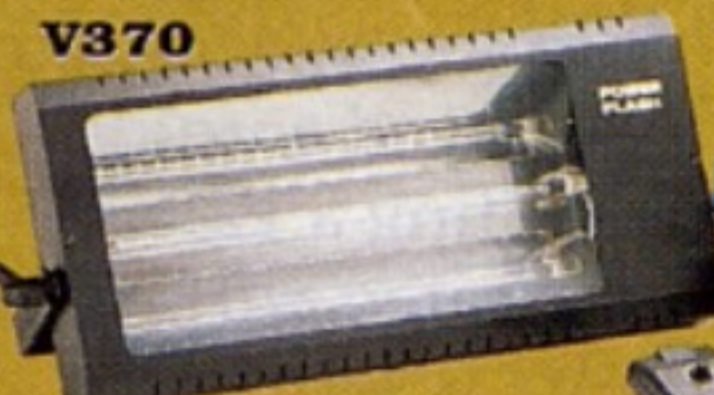
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Networking Outside the Box

*LOOKING FOR A NEW SOURCE FOR LEADS?
LOOK TO THESE PROFESSIONAL ORGANIZATIONS!*

BY LARRY RODKIN

H SMAI, MPI, NACE, ISES. If this looks like alphabet soup, then you may not be networking with the right people. While there are many associations that are geared directly toward the Mobile DJ (American DJ Association, Canadian DJ Association, US Mobile Entertainers Association, National Association of Mobile Entertainers, etc.), the groups we are talking about here are organizations that can help you broaden your base of activities and even more importantly, increase your leads and your business.

HSMAI

Hospitality Sales & Marketing Association International, better known as HSMAI, is "Dedicated to enhancing sales and marketing management skills in the travel and hospitality industry through education and networking opportunities." They have over 4,500 members with 68 chapters in 31 countries. Through HSMAI, DJs have the opportunity to meet the sales and marketing executives who sell and plan corporate meetings and conventions (usually multi-night stays), many of which take place during the week (normal "down time").

MPI

Meeting Professionals International is made up of members who plan and create meetings, sometimes in their own hometowns, sometimes in other parts of the country. Many destination management companies are members of MPI because its purpose is "to position meetings as a primary communication vehicle and a critical component of an organization's

success," and "serve the needs of all people with a direct interest in outcome of meetings." MPI offers mobile entertainers the ability to network with those who will plan parties and are not necessarily working for a venue, but instead are broad-based. With 58 chapters worldwide and more than 15,000 members, MPI is an excellent source for networking.

NACE

National Association of Catering Executives has 47 chapters across the country with approximately 3,000 members. Their purpose is "to raise the levels of education and professionalism," and "to create a forum for the exchange of ideas within the industry." While these may sound like they are only geared to the catering professional, NACE is still an excellent source for networking because catering directors at various venues—hotels, restaurants, catering halls and houses of worship—often refer clients to their "preferred list" of vendors.

Being able to meet the catering directors in a social atmosphere, away from their offices, telephone calls and interruptions, often lends itself to a more harmonious relationship. Most catering directors are involved with social activities, from weddings and bar mitzvahs to anniversaries and birthday parties. While these are not multi-day events such as the leads you can get from HSMAI and MPI, one wedding leads to another and so on and so on.

ISES

International Special Events Society is "Committed to performing the highest



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New Milford, CT 06776
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Hospitality Sales & Marketing Association Intl
1300 L Street NW, Ste. 1020
Washington, DC 20005
(202) 789-2054

Meeting Professionals International
4455 LBJ Freeway, Ste. 1200
Dallas, TX 75244-5903
(972) 702-3000



National Association of Catering Executives
60 Revere Drive, Ste. 500
Northbrook, IL 60062
(847) 480-9080

International Special Events Society
9202 N Meridian Street, Ste. 200
Indianapolis, IN 46260-1810
(317) 571-5601

standards of customer service and providing the highest quality of product." While the smallest organization, both in members and chapters, ISES can still be an excellent source to meet special events producers, sales directors and others who can lead to more business.

In many larger markets, the members of the "Alphabet Soup" will be various sales personnel from different companies and venues. As an entertainment company you should consider joining as well. This way different sales representatives will meet different members of your organization. This allows different personalities to mesh with other personalities which should, in turn, allow more people to know more about your company from different sources. At the same time, your mobile entertainment company might consider rotating your representative who attends each association meeting, thereby showing new faces throughout the year.

While these are not the only organizations to consider, they are some of the best that we found in our years of business. Here's to more leads in '99.

Larry Rodkin is president of Lawrence of Florida Entertainment Unltd., located in Coral Springs, Florida. In addition to DJs his company also offers bands, karaoke and other music and specialty acts.

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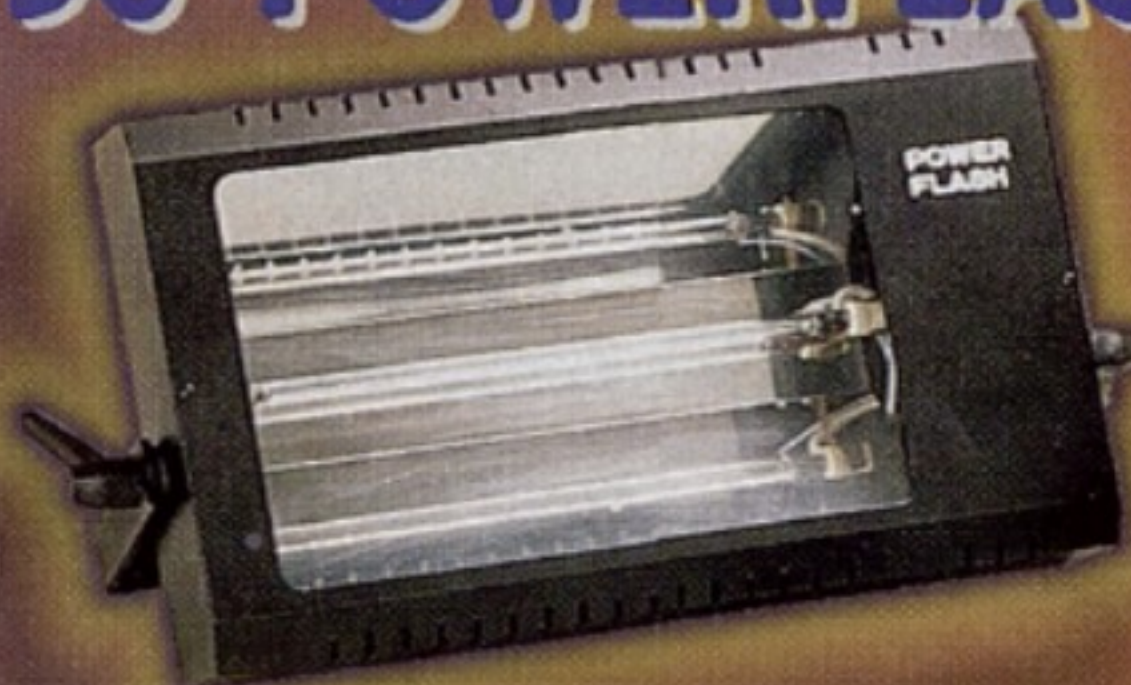
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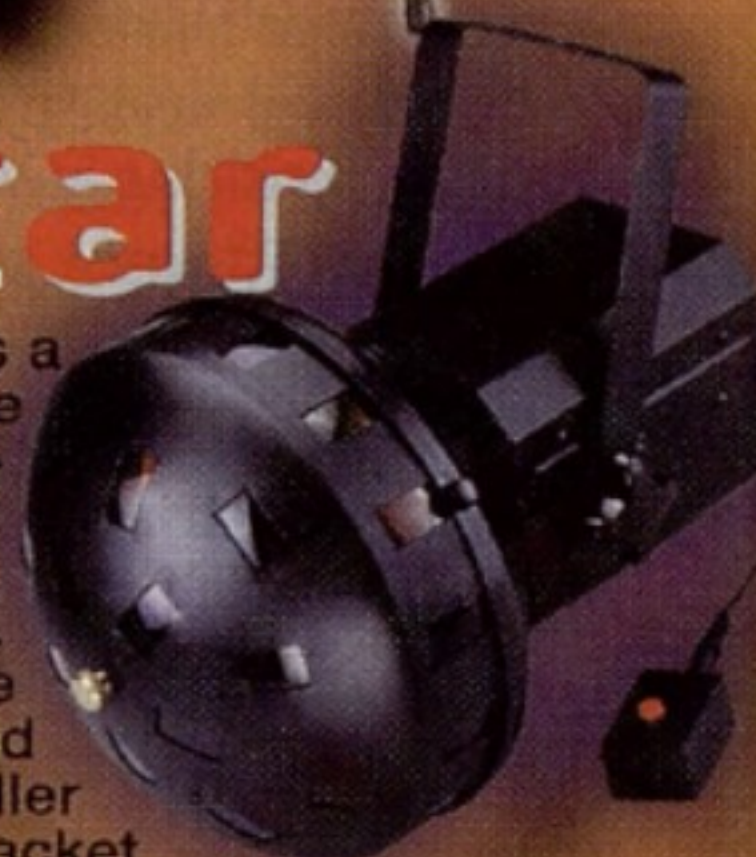
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Top 200

MOBILE BEAT MAGAZINE'S

AMERICA'S MOST-PLAYED PARTY SONGS

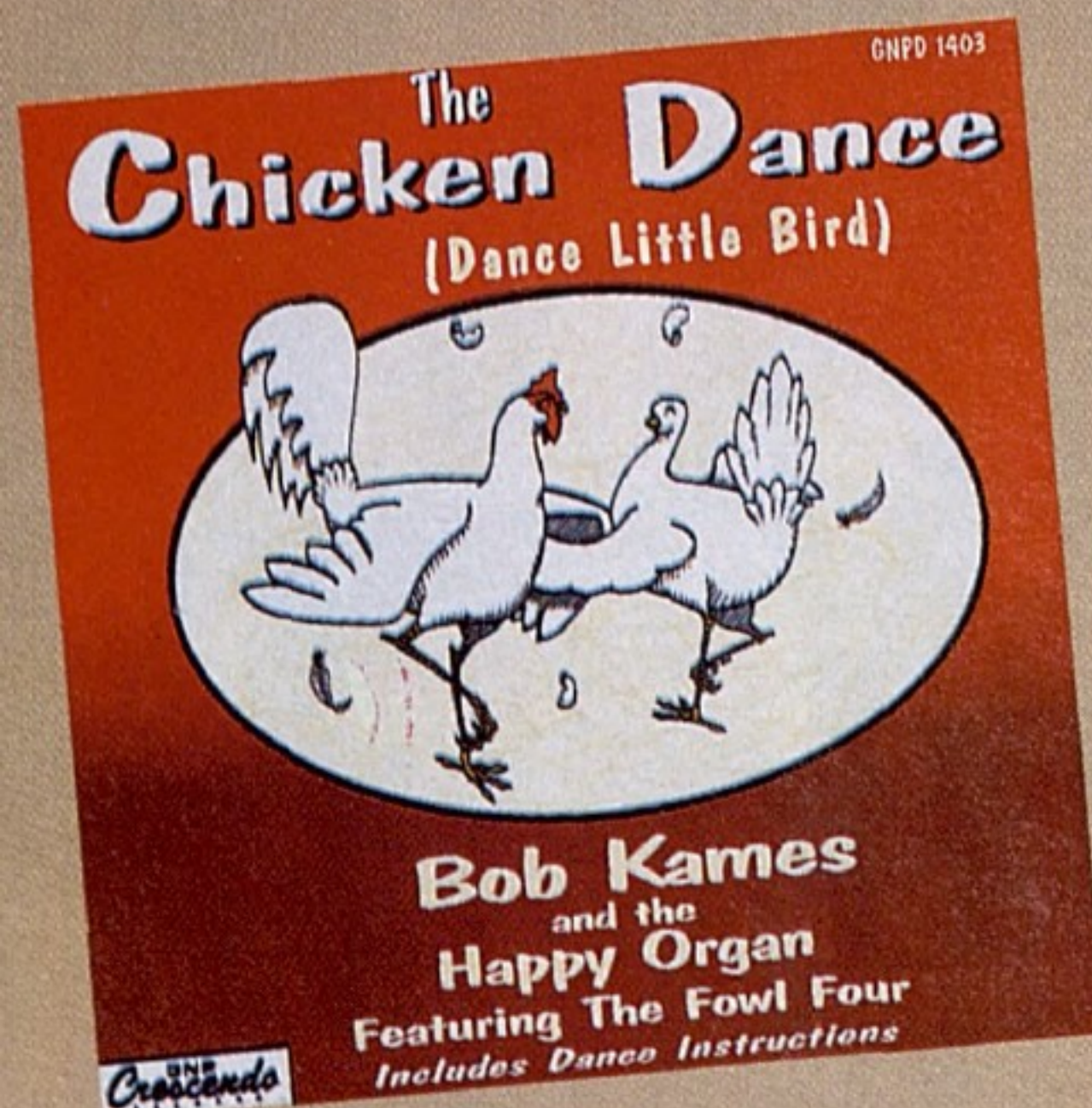
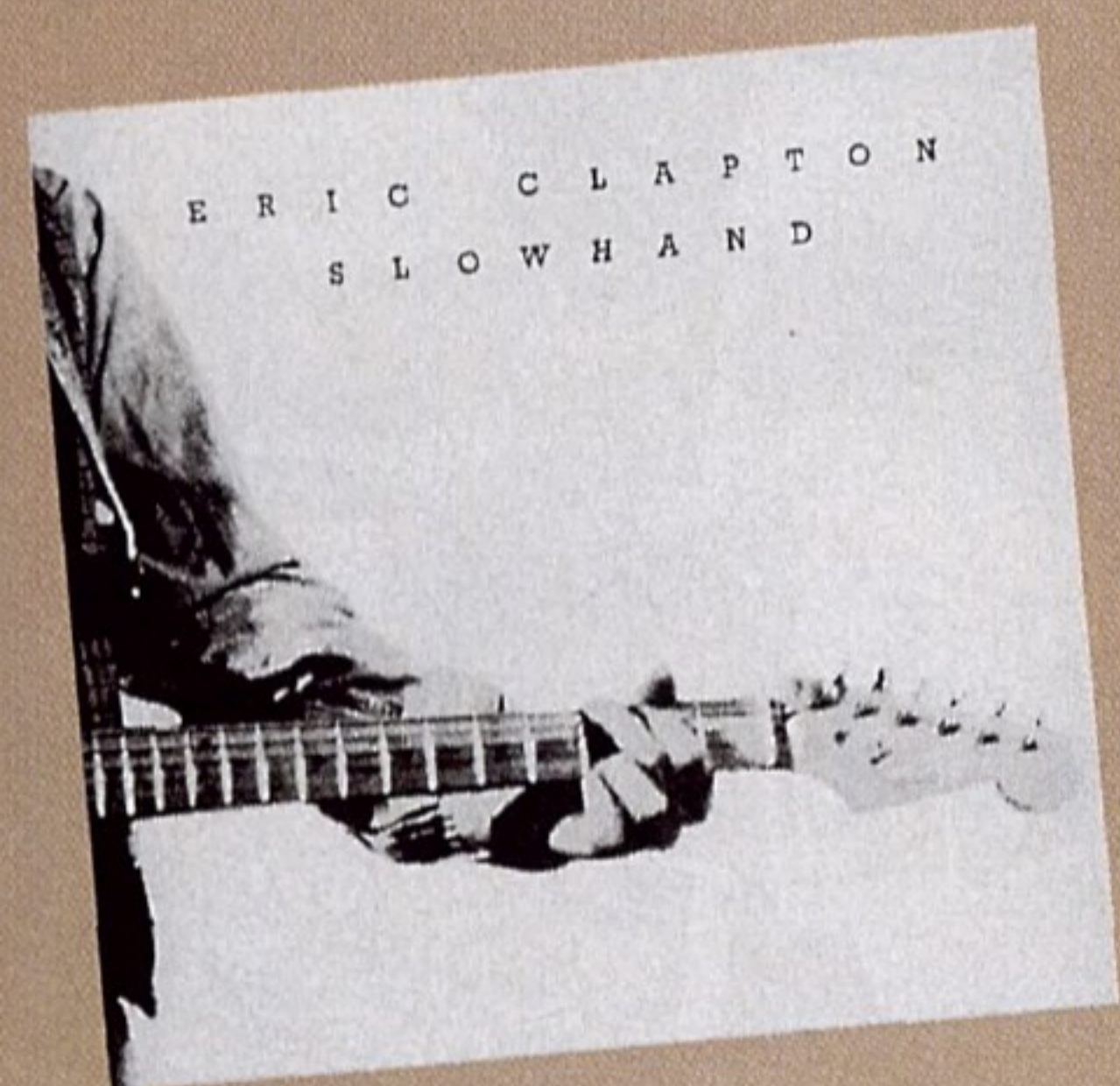
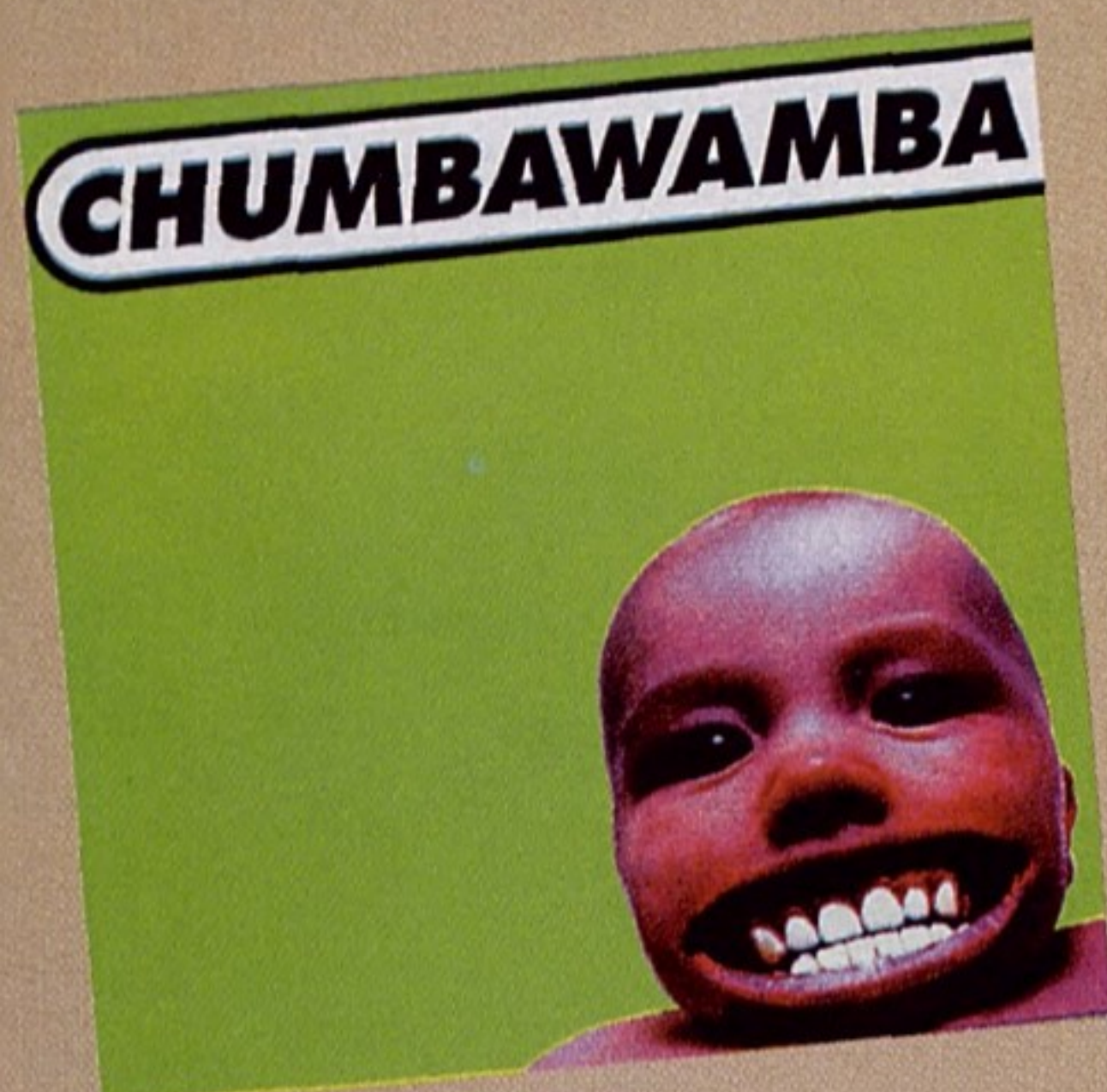
The votes are counted! It's time to lift the veil and see what songs have been getting the most party play by DJs all across the United States and Canada. Thanks to our presence on the Web (www.mobilebeat.com), we received a record number of votes, making this our most accurate list ever.

With the proliferation of new dance songs, it's a bit surprising to see that top honors still go to the classics. Case in point: *Y.M.C.A.* is the No. 1 song on the list for the second year in a row and third time since our survey began. *Old Time Rock & Roll*, which was No. 1 for three years running ('93, '94 and '95), has slipped to No. 7. The *Macarena* (No. 1 in 1997) is definitely not dead, though every DJ professes his or her disgust, as it continues to hold its own at No. 6. The biggest surprise in the top 10 is Will Smith's new hit, *Gettin' Jiggy Wit It* at No. 4!

At your request, we are presenting our lists using the same format as last year. First are the all-time Top 200 songs. In addition, sub-lists show the category (style) in which each song got the most votes. To cap it off, we have listed the top five songs for the primary six categories.

Top 200

MOBILE BEAT MAGAZINE'S
AMERICA'S MOST-PLAYED PARTY SONGS



| | TITLE | ARTIST | STYLE |
|------------|---------------------------------------|--------------------------------|-------|
| 2ND YR. | 1. Y.M.C.A. | VILLAGE PEOPLE | P |
| | 2. FRIENDS IN LOW PLACES | GARTH BROOKS | CO |
| | 3. LOVE SHACK | B-52'S | MR |
| NEW! | 4. GETTIN' JIGGY WIT IT | WILL SMITH | D |
| | 5. ELECTRIC SLIDE / BOOGIE | MARCIA GRIFFITHS | P |
| | 6. MACARENA | LOS DEL RIO / LOS DEL MAR | P |
| | 7. OLD TIME ROCK & ROLL | BOB SEGER | P |
| | 8. (YOU SHOOK ME) ALL NIGHT LONG | AC/DC | CR |
| | 9. BOOT SCOOTIN' BOOGIE | BROOKS & DUNN | CO |
| | 10. BECAUSE YOU LOVED ME | CELINE DION | BR |
| 34 in '97 | 11. SHOUT | ISLEY BROS/ DYNATONES/OTIS DAY | P |
| | 12. THE TWIST | CHUBBY CHECKER | OLD |
| 185 in '97 | 13. TUBTHUMPING | CHUMBAWAMBA | MR |
| | 14. STAYIN' ALIVE | BEE GEES / N-TRANCE | D |
| | 15. C'MON N' RIDE IT (THE TRAIN) | QUAD CITY DJ'S | D |
| | 16. IT'S YOUR LOVE | TIM MCGRAW / FAITH HILL | BR |
| | 17. YOU'RE STILL THE ONE | SHANIA TWAIN | CO |
| | 18. COTTON EYE JOE | REDNEX | D |
| | 19. I SWEAR | JOHN M MONTGOMERY / ALL-4-ONE | BR |
| | 20. WALKING ON THE SUN | SMASH MOUTH | MR |
| | 21. CELEBRATION | KOOL & THE GANG | P |
| | 22. BRICK HOUSE | COMMODORES | D |
| | 23. UNCHAINED MELODY | RIGHTEOUS BROTHERS | BR |
| 5 in '97 | 24. WONDERFUL TONIGHT | ERIC CLAPTON | BR |
| | 25. TWIST AND SHOUT | THE BEATLES | D |
| | 26. CHATTAHOOCHEE | ALAN JACKSON | CO |
| | 27. MY HEART WILL GO ON | CELINE DION | BR |
| | 28. BROWN EYED GIRL | VAN MORRISON | D |
| | 29. CRAZY | PATSY CLINE | CO |
| | 30. THE DANCE | GARTH BROOKS | CO |
| | 31. I CROSS MY HEART | GEORGE STRAIT | CO |
| | 32. CHICKEN DANCE | VARIOUS | D |
| | 33. WHAT I LIKE ABOUT YOU | ROMANTICS | MR |
| | 34. ANY MAN OF MINE | SHANIA TWAIN | CO |
| | 35. MEN IN BLACK | WILL SMITH | D |
| | 36. MONY MONY | BILLY IDOL/TOMMY JAMES | P |
| | 37. BUTTERFLY KISSES | BOB CARLISLE | BR |
| | 38. HOW DO I LIVE | LEANN RIMES | BR |
| | 39. ALL MY LIFE | K-CI AND JOJO | BR |
| | 40. EVERYBODY BACKSTREET'S BACK | BACKSTREET BOYS | MR |
| | 41. TRULY MADLY DEEPLY | SAVAGE GARDEN | BR |
| | 42. ZOOT SUIT RIOT | CHERRY POPPIN DADDIES | P |
| | 43. HAVE I TOLD YOU LATELY | VAN MORRISON / ROD STEWART | BR |
| | 44. BLISTER IN THE SUN | VIOLENT FEMMES | MR |
| | 45. (EVERYTHING I DO) I DO IT FOR YOU | BRYAN ADAMS | BR |
| | 46. HOT HOT HOT | BUSTER POINDEXTER | P |
| | 47. UNFORGETTABLE | NATALIE & NAT KING COLE | BR |
| | 48. NEW YORK, NEW YORK | FRANK SINATRA | K |
| | 49. FROM THIS MOMENT ON | SHANIA TWAIN / BRYAN WHITE | CO |
| | 50. PARADISE BY THE DASHBOARD LIGHT | MEATLOAF | K |
| | 51. SMELLS LIKE TEEN SPIRIT | NIRVANA | MR |
| | 52. LET'S GET READY TO RUMBLE | ESPN JOCK JAMS | D |
| | 53. ALWAYS & FOREVER | HEATWAVE | BR |
| | 54. CLOSER | NINE INCH NAILS | MR |
| | 55. FLY | SUGAR RAY | MR |
| | 56. WHAT A WONDERFUL WORLD | LOUIS ARMSTRONG | BR |
| | 57. GREASE MEGAMIX | TRAVOLTA & OLIVIA NEWTON-JOHN | P |
| | 58. RESPECT | ARETHA FRANKLIN | OLD |
| | 59. DECEMBER '63 (OH WHAT A NIGHT) | FOUR SEASONS | P |
| | 60. SEMI-CHARMED LIFE | THIRD EYE BLIND | MR |
| | 61. BARBIE GIRL | AQUA | MR |
| | 62. COULD I HAVE THIS DANCE | ANNE MURRAY | BR |
| | 63. BABY LIKES TO ROCK IT | THE TRACTORS | CO |
| | 64. PRETTY WOMAN | ROY ORBISON | BR |
| | 65. JUMP, JIVE & WAIL | BRIAN SEITZER ORCHESTRA | MR |
| | 66. MUSTANG SALLY | WILSON PICKETT | P |

TITLE

67. WHEN A MAN LOVES A WOMAN
 68. FISHIN' IN THE DARK
 69. WATERMELON CRAWL
 70. I WILL SURVIVE
 71. TEQUILA
 72. GONNA MAKE YOU SWEAT
 73. SOME KIND OF WONDERFUL
 74. THE SHAKE
 75. I DO (CHERISH YOU)
 76. TOOTSIE ROLL
 77. PUSH IT
 78. KEEPER OF THE STARS
 79. STROKIN'
 80. WIND BENEATH MY WINGS
 81. THANK GOD I'M A COUNTRY BOY
 82. SUMMER NIGHTS
 83. SUPER FREAK
 84. JUMP AROUND
 85. WE ARE FAMILY
 86. MARGARITAVILLE
 87. CAN'T HELP FALLING IN LOVE
 88. IN THE MOOD
 89. I'M FROM THE COUNTRY
 90. CRUEL SUMMER
 91. BABY GOT BACK
 92. SOLD
 93. DADDY'S LITTLE GIRL
 94. PLAY THAT FUNKY MUSIC
 95. ATOMIC DOG
 96. I WILL ALWAYS LOVE YOU
 97. LA BAMBA
 98. VOGUE
 99. THE DEVIL WENT DOWN TO GEORGIA
 100. LAST DANCE
 101. I WANNA BE SEDATED
 102. WHOOMP! THERE IT IS
 103. BIZARRE LOVE TRIANGLE
 104. LADY IN RED
 105. I MELT WITH YOU
 106. 100% PURE LOVE
 107. DA BUTT
 108. MO MONEY MO PROBLEMS
 109. LET ME CLEAR MY THROAT
 110. DOWN AT THE TWIST AND SHOUT
 111. THE WAY YOU LOOK TONIGHT
 112. WILD THING
 113. GET DOWN TONIGHT
 114. MOUNTAIN MUSIC
 115. STAIRWAY TO HEAVEN
 148 in '97 | 116. FUNKYTOWN
 117. I FINALLY FOUND SOMEONE
 118. PUSH
 119. TAKIN CARE OF BUSINESS
 120. LOUIE LOUIE
 121. JAIL HOUSE ROCK
 122. ROCK AROUND THE CLOCK
 123. GIVE ME FOREVER (I DO)
 124. WANNABE
 125. CAN'T HELP MYSELF
 126. TOO CLOSE
 127. GREAT BALLS OF FIRE
 128. BANG ON THE DRUM ALL DAY
 129. ANOTHER NIGHT
 130. ALL MY EX'S LIVE IN TEXAS
 131. HOKEY POKEY
 132. DOLLAR WINE DANCE

ARTIST

PERCY SLEDGE / MICHAEL BOLTON
 NITTY GRITTY DIRT BAND
 TRACY BYRD
 GLORIA GAYNOR
 CHAMPS
 C & C MUSIC FACTORY
 GRAND FUNK
 NEAL MCCOY
 MARK MILLS
 69 BOYZ
 SALT-N-PEPA
 TRACY BYRD
 CLARENCE CARTER
 BETTE MIDLER
 JOHN DENVER
 GREASE SOUNDTRACK
 RICK JAMES
 HOUSE OF PAIN
 SISTER SLEDGE
 JIMMY BUFFETT
 ELVIS PRESLEY
 GLENN MILLER
 TRACY BYRD
 ACE OF BASE
 SIR MIX-A-LOT
 JOHN MICHAEL MONTGOMERY
 AL MARTINO
 WILD CHERRY
 GEORGE CLINTON
 WHITNEY HOUSTON
 LOS LOBOS
 MADONNA
 CHARLIE DANIELS BAND
 DONNA SUMMER
 RAMONES
 TAG TEAM
 NEW ORDER
 CHRIS DEBURGH
 MODERN ENGLISH
 CRYSTAL WATERS
 E.U.
 THE NOTORIOUS B.I.G. f/ PUFF DADDY
 DJ KOOL
 MARY CHAPIN CARPENTER
 FRANK SINATRA
 TONE LOC
 KC & THE SUNSHINE BAND
 ALABAMA
 LED ZEPPELIN
 LIPPS INC
 BRYAN ADAMS / B. STREISAND
 MATCHBOX 20
 BTO
 THE KINGSMEN
 ELVIS PRESLEY
 BILL HALEY & HIS COMETS
 JAMES INGRAM / JOHN TESH
 SPICE GIRLS
 THE FOUR TOPS
 NEXT
 JERRY LEE LEWIS
 TODD RUNDGREN
 REAL MCCOY
 GEORGE STRAIT
 RAY ANTHONY
 BYRON LEE

STYLE

BR
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Style Abbreviations:

P = party CR = classic rock
 MR = modern rock D = dance
 CO = country OLD = oldies
 BR = bridal K = karaoke



LOOKIN' FINE

Mobile Beat DJ Show & Conference
June 28 • 29 • 30 1999

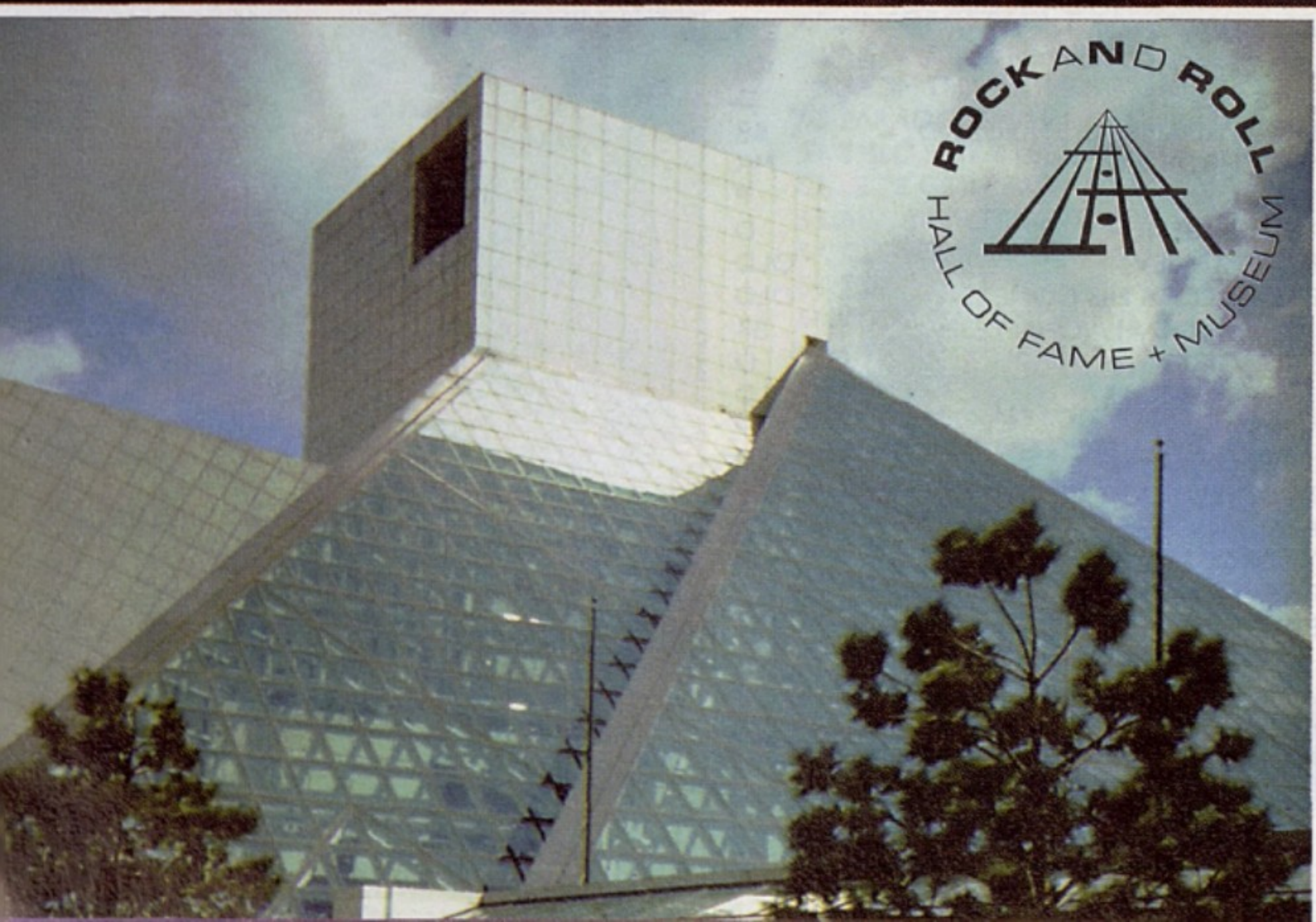
ONE HOT CITY

CLEVELAND!

ONE HOT SHOW



Mobile Beat
DJ Show &
Conference
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Convention Center
June 28 • 29 • 30 1999



June 27
Registration & Badge PickUp Party!
at the Sheraton Hotel

OPENING NIGHT RECEPTION!
**Rock And Roll
Hall of Fame!**
June 28

IN '99 Summer

Exhibits!

Hot Demos!

Seminars!

Workshops!

Networking!

Nightlife!

June 29

at the
Sheraton Hotel

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It's NOT for Entertainer of 1999!



It's the Mobile Beat
Gonng Show!

CLUB NITE
in CLEVELAND!
June 30

registration

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| Monday June 28 Seminars | <input type="checkbox"/> | \$25 | \$35 |
| Monday Night at the Rock and Roll Hall of Fame | <input type="checkbox"/> | \$10 | \$15 |
| Tuesday June 29 Seminars & Exhibits | <input type="checkbox"/> | \$50 | \$60 |
| Tuesday Night DJ Appreciation | <input type="checkbox"/> | \$10 | \$15 |
| Wednesday June 30 Seminars & Exhibits | <input type="checkbox"/> | \$50 | \$60 |
| Wednesday Night Club Nite | <input type="checkbox"/> | free w/ show badge | |
| TOTAL | \$ | | |
| or ALL ACCESS PASS | <input type="checkbox"/> | \$99 (\$145 VALUE) | \$139 (\$185 VALUE) |



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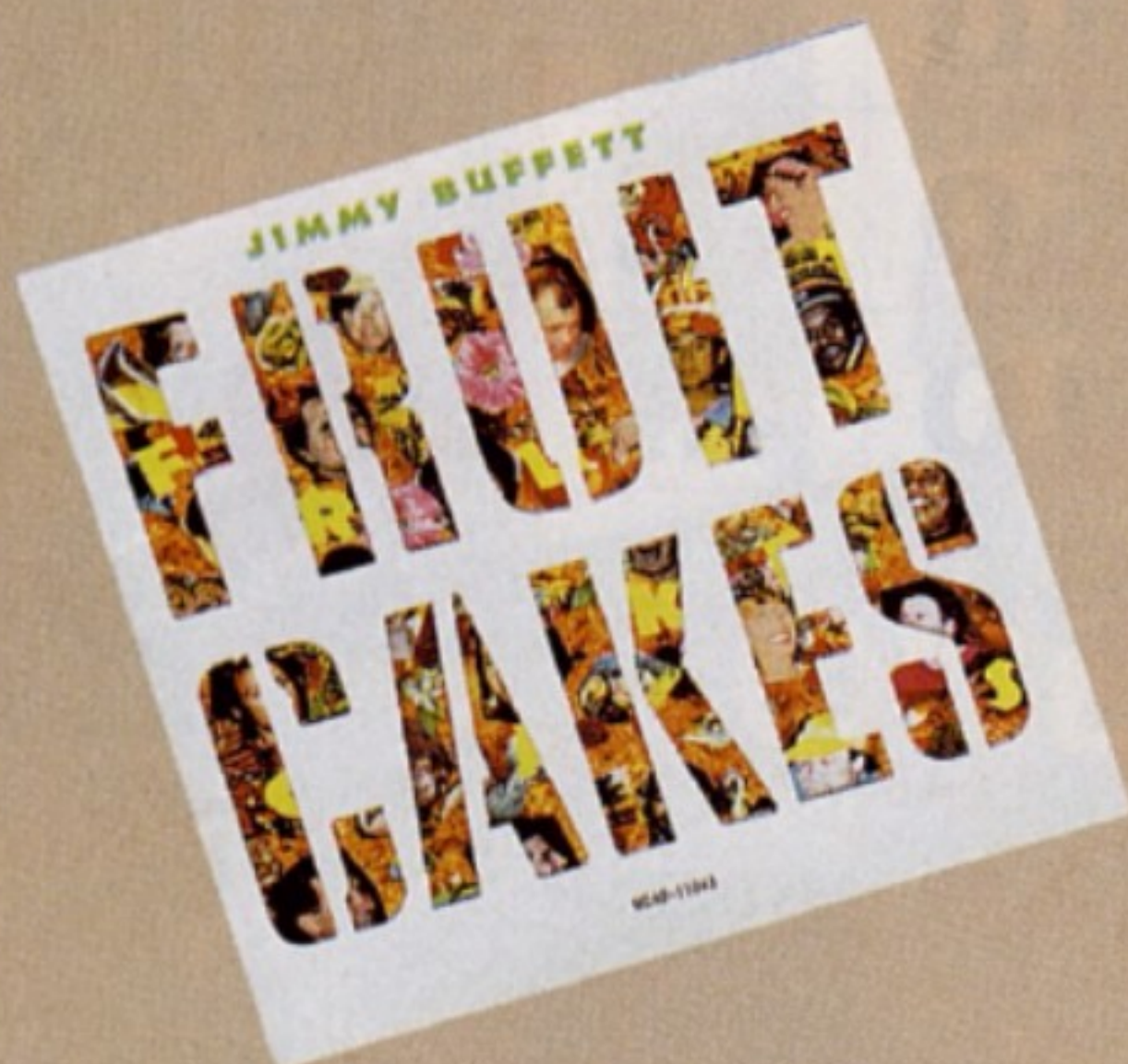
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Top 200

MOBILE BEAT MAGAZINE'S
AMERICA'S MOST-PLAYED PARTY SONGS




| TITLE | ARTIST | STYLE |
|--|--------------------------------|-------|
| 133. HERE AND NOW | LUTHER VANDROSS | BR |
| 134. MY WAY | FRANK SINATRA | K |
| 135. GROOVE IS IN THE HEART | DEEE-LITE | D |
| 136. YOU'VE LOST THAT LOVIN' FEELIN' | RIGHTEOUS BROTHERS | K |
| 137. BE MY LOVER | LA BOUCHE | D |
| 138. CONGA | MIAMI SOUND MACHINE | P |
| 139. GET READY FOR THIS | 2 UNLIMITED | D |
| 140. BORN TO BOOGIE | HANK WILLIAMS JR | CO |
| 141. HOLIDAY | MADONNA | D |
| 142. THIS IS HOW WE DO IT | MONTELL JORDAN | D |
| 143. LOVE OF A LIFETIME | FIREHOUSE | BR |
| 144. LITTLE WILLY | SWEET | P |
| 145. STAND BY ME | BEN E KING | BR |
| 146. MICKEY | TONY BASIL | P |
| 147. ROCK & ROLL ALL NIGHT | KISS | CR |
| 148. SEX AND CANDY | MARCY PLAYGROUND | MR |
| 149. 3AM | MATCHBOX 20 | MR |
| 150. BAD TO THE BONE | GEORGE THOROGOOD | CR |
| 151. IRIS | GOO GOO DOLLS | MR |
| 152. WOOLY BULLY | SAM THE SHAM & THE PHARAOHS | OLD |
| 153. THROUGH THE YEARS | KENNY ROGERS | BR |
| 154. RUNAROUND SUE | DION | OLD |
| 155. START ME UP | ROLLING STONES | CR |
| 156. MMM BOP | HANSON | MR |
| 157. CAN'T GET ENOUGH OF YOU | SMASH MOUTH | MR |
| 158. REAL WORLD | MATCHBOX 20 | MR |
| 159. DON'T BE STUPID | SHANIA TWAIN | CO |
| 160. SWEET HOME ALABAMA | LYNYRD SKYNYRD | CR |
| 161. TWO PINA COLADAS | GARTH BROOKS | CO |
| 162. ALRIGHT NOW | FREE | CR |
| 163. I DON'T WANT TO MISS A THING | AEROSMITH | MR |
| 164. BLUE | LEANN RIMES | CO |
| 165. INTERGALACTIC | BEASTIE BOYS | P |
| 166. THIS KISS | FAITH HILL | CO |
| 167. I'LL ALWAYS LOVE YOU | TAYLOR DAYNE | BR |
| 168. T-R-O-U-B-L-E | TRAVIS TRITT | CO |
| 169. YOU NEVER EVEN CALLED ME BY MY NAME | DAVID ALLAN COE | CO |
| 199 in '97 170. I GOT YOU BABE | SONNY & CHER | K |
| 171. DANCING QUEEN | ABBA | D |
| 172. DANCING WITH MYSELF | BILLY IDOL | P |
| 173. HUMPTY DANCE | DIGITAL UNDERGROUND | D |
| 174. I DO | PAUL BRANDT | BR |
| 175. COME ON EILEEN | DEXY'S MIDNIGHT RUNNERS | MR |
| 176. IT'S RAINING MEN | WEATHER GIRLS | D |
| 177. YOU DROPPED A BOMB ON ME | GAP BAND | D |
| 178. ENDLESS LOVE | ROSS & RICHIE/VANDROSS & CAREY | BR |
| 179. PERSONAL JESUS | DEPECHE MODE | MR |
| 180. MACK THE KNIFE | BOBBY DARIN | K |
| 181. BACK IN BLACK | AC/DC | P |
| 182. HOW BIZARRE | OMC | MR |
| 58 in '97 183. ACHY BREAKY HEART | BILLY RAY CYRUS | CO |
| 184. TWO PRINCES | SPIN DOCTORS | MR |
| 185. MY SHARONA | THE KNACK | MR |
| 186. ELVIRA | OAK RIDGE BOYS | CO |
| 187. THAT'S WHAT FRIENDS ARE FOR | DIONNE WARWICK | K |
| 188. YOU SPIN ME ROUND | DEAD OR ALIVE | D |
| 189. EVERYBODY, EVERYBODY | BLACK BOX | D |
| 190. WRONG WAY | SUBLIME | MR |
| 191. KISS | PRINCE | D |
| 192. FAMILY TRADITION | HANK WILLIAMS JR | CO |
| 193. WHY DON'T WE GET DRUNK | JIMMY BUFFETT | P |
| 194. FOR YOU | KENNY LATTIMORE | BR |
| 195. NEW ORLEANS IS SINKING | TRAGICALLY HIP | P |
| 196. FAST AS YOU | DWIGHT YOAKUM | CO |
| 197. OOH AAH...JUST A LITTLE BIT | GINA G | D |
| 198. (YOU GOTTA) FIGHT FOR YOUR RIGHT | BEASTIE BOYS | P |
| 199. LONGNECK BOTTLE | GARTH BROOKS | CO |
| SAME! 200. OPEN ARMS | JOURNEY | BR |

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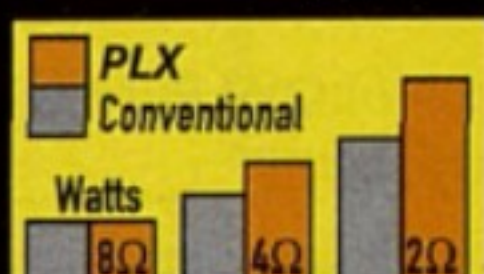
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| 1602 | 800 | 500 | 300 |
| 2402 | 1200 | 700 | 425 |
| 3002 | 1500 | 900 | 550 |

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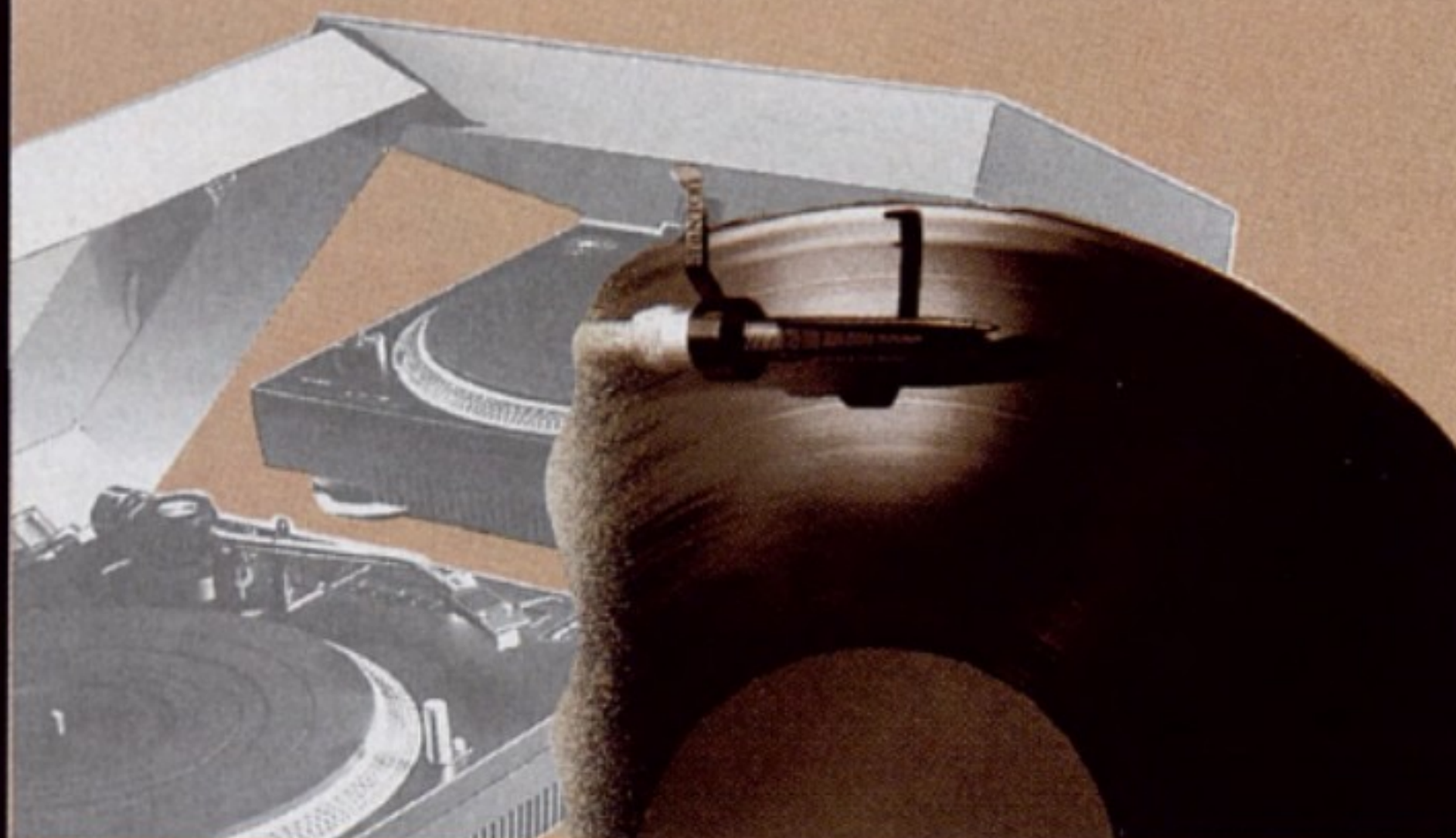
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Top 200

MOBILE BEAT MAGAZINE'S
AMERICA'S MOST-PLAYED PARTY SONGS



CLASSIC ROCK

YOU SHOOK ME ALL NIGHT LONG AC/DC
OLD TIME ROCK & ROLL BOB SEGER
BROWN EYED GIRL VAN MORRISON
SOME KIND OF WONDERFUL GRAND FUNK
MONEY BILLY IDOL

COUNTRY

BOOT SCOOTIN' BOOGIE BROOKS & DUNN
FRIENDS IN LOW PLACES GARTH BROOKS
CHATTAHOOCHIE ALAN JACKSON
YOU'RE STILL THE ONE SHANIA TWAIN
THE DANCE GARTH BROOKS

BRIDAL

BECAUSE YOU LOVED ME CELINE DION
MY HEART WILL GO ON CELINE DION
IT'S YOUR LOVE TIM MCGRAW/FAITH HILL
I SWEAR J.M. MONTGOMERY/ALL-4-ONE
WONDERFUL TONIGHT ERIC CLAPTON

PARTY

Y.M.C.A. VILLAGE PEOPLE
ELECTRIC SLIDE/BOOGIE MARCIA GRIFFITHS
MACARENA LOS DEL RIO
OLD TIME ROCK & ROLL BOB SEGER
SHOUT ISLEY BROTHERS



DANCE

GETTIN' JIGGY WIT IT WILL SMITH
STAYIN' ALIVE BEE GEES
BRICK HOUSE COMMODORES
Y.M.C.A. VILLAGE PEOPLE
C'MON N' RIDE IT (THE TRAIN) QUAD CITY DJ'S

KARAOKE

FRIENDS IN LOW PLACES GARTH BROOKS
LOVE SHACK B-52'S
NEW YORK, NEW YORK FRANK SINATRA
SUMMER NIGHTS GREASE SOUNDTRACK
PARADISE BY THE DASHBOARD LIGHT MEATLOAF

Best Mixes

Submitted By:

**Rich Nordheim of
Rockin' Rich
in Wilkes Barre, PA**

Macarena by Los Del Rio
Hot Hot Hot by Buster Poindexter
December '63 (Oh What A Night) by
The Four Seasons
Electric Slide by Marcia Griffiths





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Bring your sound to life!

It's Tune-up Time

EXTEND THE LIFE OF YOUR GEAR WITH A LITTLE TLC.

With your holiday bookings behind you, you may again find yourself in what is known as the "DJ Dead Zone."

If you are not sitting in front of the boob tube praying for the phone to ring, and you are actually booked out, then kudos to you! But for those of us taking a little mid-winter hiatus, this is a good time to pop open the hoods and make sure everything is sounding as clean as spring air when the flowers are bloomin' and business is boomin' again!

Winter storage

The first thing you should think about is WHERE you are storing your system. Do you have it in a nice warm dry place inside your home or office or is it freezing its knobs off outside in a shed?

If it's outside in the cold, then be prepared to deal with the enemy of all things electronic: The Dampness Demon! Arrrrghghhh! This little devil loves to wreak havoc on your system. Unfortunately, his work may not become apparent until your next wedding reception. He is a nasty critter who works very discreetly. This is what he does:

When you bring your gear into a nice warm hall after a long period in the cold, condensation occurs and the Dampness Demon goes to work oxidizing the connectors. In time, the oxidation builds up and causes rust or pitting. This ultimately results in channels dropping out or more serious damage to the internal parts of your sound system. That's right, the Dampness Demon can get right inside your equipment and cause major damage to the internal connections. The Dampness Demon may also attack your speakers, saturating and weakening the woofers. Eventually, the cones will tear or the glue will deteriorate. I wasn't kidding when I said "a NASTY critter!"

The best thing you can do to prevent problems is to store your gear in a warm, dry climate. A basement or garage is OK as long as there is heat present, a dehumidifier to take out excessive dampness and you don't have any water problems, like flooding. If you simply must store your equipment in a truck or shed, wrap up the vital parts (coffin, amp rack, speakers) in moving blankets.



Check on the blankets frequently and switch them if they feel damp or moist.

The once-over

Storage aside, another thing you can do to extend the life of your gear is to give your entire system a "once over" before you put it in storage.

The first place to start is with a full inspection of the wiring. Are any of the patch cords frayed? Do any of the plugs look like they have pulled free from the insulation, exposing the bare wire? Is the wire insulation worn or torn in any place? Has the cable been badly crimped or stepped on at any particular point? If so, replace these wires immediately!

Another thing to look for that's not so obvious (with a physical inspection) are loose wires due to a bad patch cable. Turn on your system and, one by one, play each source (CD player, tape deck, or turntable). Carefully wiggle both ends of each cable. If one channel (or both) cuts in and out while you are wiggling the cable, then there's an internal break and it must be replaced. On some units, the patch cord is permanently attached (hard wired) to the unit. In this case, it has to be professionally serviced.

While checking the cables, eyeball the connectors on each of the units and be sure they are shiny and clean. If you see any film or grainy buildup on your connectors and cables, they must be cleaned with a good contact cleaner. Do not spray the cleaner into the jack, rather, spray it on the plug and then insert the plug into and out of the jack. Use a tissue paper to wipe off the residue.

Check your sources

Next we move on to your turntables. The first thing you should check are your styli. Do they still hold the groove at the recommended tracking weight, or do you find you have to set your tone arms heavier to keep the needle in the groove? If so, it usually means that it should be replaced. While you are checking the stylus, rock the

head shell back and forth to see if it still is making proper contact without having one of the channels dropping out. If one of the channels drops out then the contacts in the arm probably have to be cleaned.

Tape decks are notorious for problems. If you are one of those DJs who never cleans the heads then you are asking for trouble! The best thing to do with your tape deck is to keep your heads cleaned and demagnetized. You should have these professionally done twice a year. Now would probably be a good time to do it. In a pinch, you can use one of those cassette head cleaners, but make sure it is of the NON-ABRASIVE type. Usually the wet cleaners that have the moving parts inside of them work best.

The mixer is next in line. The things to focus on are the faders. Are they starting to get scratchy? Do you hear the opposite channel leaking though on the crossfader? If so, then it is time to have the offending controls replaced. Most mixers have replaceable crossfaders and some even have replaceable channel faders and transform switches. If your mixer allows you to replace these yourself then by all means do so now! If not, have the mixer professionally serviced.

Aside from the usual checking for loose connections, there is not much that has to be done with your power amp. However, there is a cooling fan in most amps and these do attract a build up of dust. Now is the time to bring in your amp for that tune up and cleaning!

Your speakers will require most of your attention. This is where critical listening is a must. Assuming that nothing is wrong upstream of the speakers, check each one carefully by itself and then check them both together. Listen for any sound differences between them. If you notice something different, lower the volume and check to see that sound is coming from the tweeter, the midrange (if your speaker has one), and the woofer.

If you notice that one of these is out, you may have a blown speaker. If you notice that sound is coming from all the speakers, but one in particular sounds bad, then it could have a rubbing voice coil and should be replaced. Many woofers can still play when they have a rubbing voice coil, but not for long! They could short out the amp, so fix any problems like this ASAP!

Another thing to listen for is cabinet rattles. As speaker boxes age and get tossed around, the glue joints separate and the wood develops rattles. To find the rattle, turn the sound system off and knock on the cabinet with your fist. Speaker rattles may also come from poorly designed or loose horn baffles, so check all around them as well.

This should keep you busy while taking calls and filling your spring and summer bookings. Should you need any additional advice on the matter, I can be reached at Abracadabra... The DJ Pro Shop, 1153 Deer Park Ave., North Babylon, N.Y. 11703; or call (516) 667-2300.



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GUIDE TO

FOGGERS & HAZERS



Antari Z1000
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EVERY- BODY MUST GET FOGGED!

You probably have some pinspots and a cool mirror ball to give your setup the Studio 54 look that goes so well with all those requests for disco. But what if you could make the downward reflecting beams turn into glowing, water-like streams when you spin "It's Raining Men" or enhance your 1980's mix for "Here Comes the Rain Again"?

Maybe you just bought a neat new motorized gobo projector and you're using it to turn the floor or the walls into crazy kaleidoscopes of color, with the beams dancing to the beat. How would you like to see those gobos become multifaceted tunnels of light? Would you like your gobos to work twice as hard for the money, giving you a sort of laser beam look, only without extra hundreds of dollars expended? Hmmm.

Head in the clouds

Perhaps you've already realized you can do all this and more, simply by adding one affordable piece of equipment to your lighting arsenal: a fog machine. Are you ready to bring a new element of depth and atmosphere to your colorful, moving array of lighting effects? Before you run out to your neighborhood DJ equipment store, you may want to take a deep breath and pause here to go over some of the basics of indoor cloud creation.

First, a word on how fog machines generate fog. The basics involved are liquid and a heat source, just like when you put a kettle on a stove. You fill the reservoir with water, turn on the burner

and wait for the steam to appear. In a fog machine, the high-tech term for the liquid is "fog juice," which is pumped through an extremely hot, coiled metal tube and changed into steam, referred to as "fog" or "smoke." Unlike water vapor, the chemical composition of fog juice allows the resulting fog to remain in the air longer, keeping it from condensing and falling like dew on all your electrical devices.

In contrast to foggers, "hazers" produce a similar effect without the use of heat. These machines produce a haze by releasing small particles that expand in the air. The particles come from a heavier, oil-based liquid, or "haze juice," which is propelled out of the machine by a compressor.

Obvious benefits of this type of device are the lack of warm-up time required by a heating unit and the elimination of the potential danger associated with high temperatures. Haze can potentially have a longer "hang time" in the air, thus working with your lighting effects for a longer period of time and saving you money on haze juice. However, it can be argued that this kind of haze doesn't have the same light-enhancing consistency as fog from a heated fogger. You should probably check out both options in action before deciding which type of unit is right for you.

The juice on safety

A little more "juicy" information... the chemical composition of fog juice must have FDA approval, to assure safety. Fog will not harm the skin or eyes of people in a room or club where it is being used. Just

BY DAN WALSH

Logically, the longer or more often a fogger's element can stay at the peak fog-generating temperature, the more consistent its fog production will be.

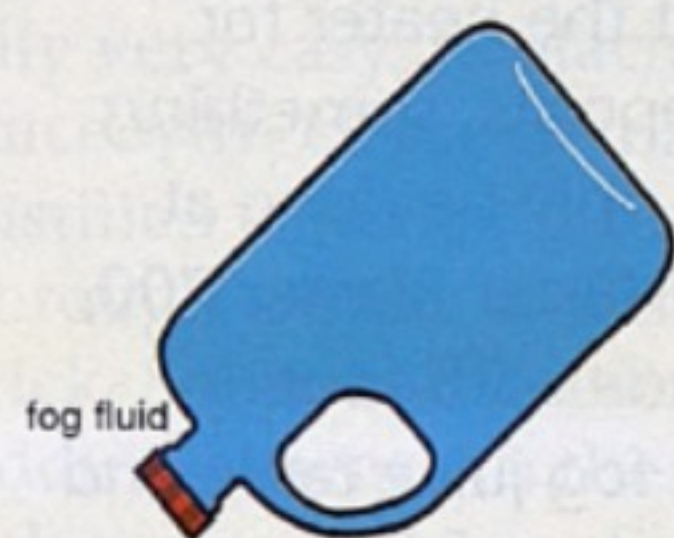
avoid intense, prolonged, concentrated exposure. In other words, don't allow any dancing masterminds to put their mouths over the output tube of your fogger. And make sure you check the label before taking a swig of the juice. (That was a joke.)

The worst complaint you'll probably encounter these days is that someone doesn't like the smell, especially if you're using a scented fog formula. Personal taste, experimentation, and a dose of common sense should dictate how you use scented fog, if at all. Ultimate crowd enjoyment, of course, is the result of properly generated fog (more on this below), avoiding the extremes of too thick, choking smoke or too thin, "why bother?" wispiess.

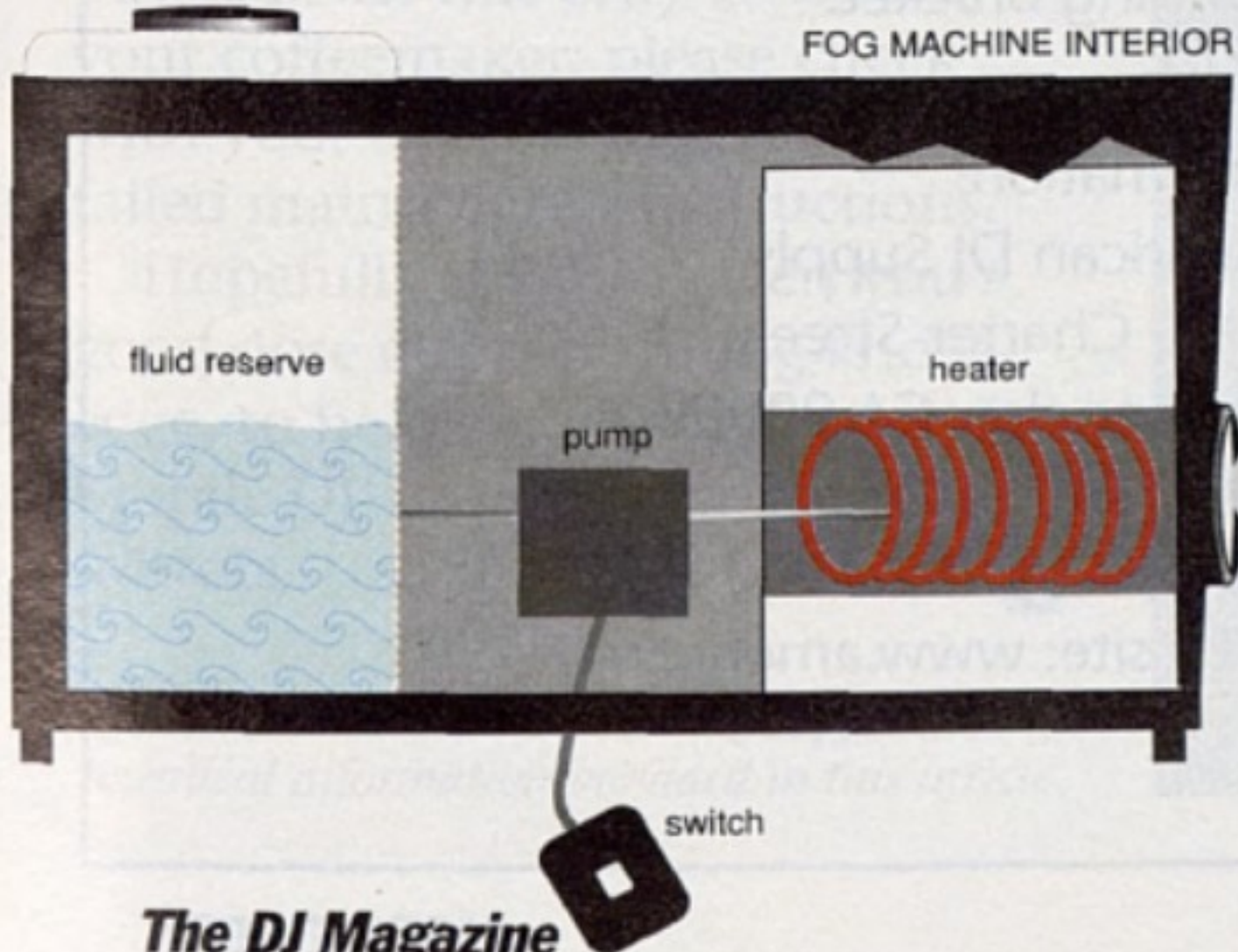
The main variable involved is how well the machine controls the temperature when heating the liquid, because this determines the density and consistency of the fog. When triggered, the fog machine's heating element will heat up, creating an interval of fog, then cool down before heating up again and repeating the cycle. Older foggers use mechanical thermostats with a relatively wide temperature range to control this sequence. In some cases, the temperature can drop as much as 50 degrees, resulting in noticeably uneven coverage and consistency.

Logically, the longer or more often a fogger's element can stay at the peak fog-generating temperature, the more consistent its fog production will be. An example of new technology aimed at eliminating the problem of

wide temperature fluctuation is Electronic Thermo Sensing (ETS), featured in American DJ Supply's new Master Blaster Fogger. This system allows more precise control (i.e. a narrower



fog fluid



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LyteQuest Baby Dragon



temperature range) by way of an electronic thermostat mounted on a PC circuit board. A more even heating process can result not only in more consistent coverage, but also whiter fog and less fog juice usage.

I can't see my hand!

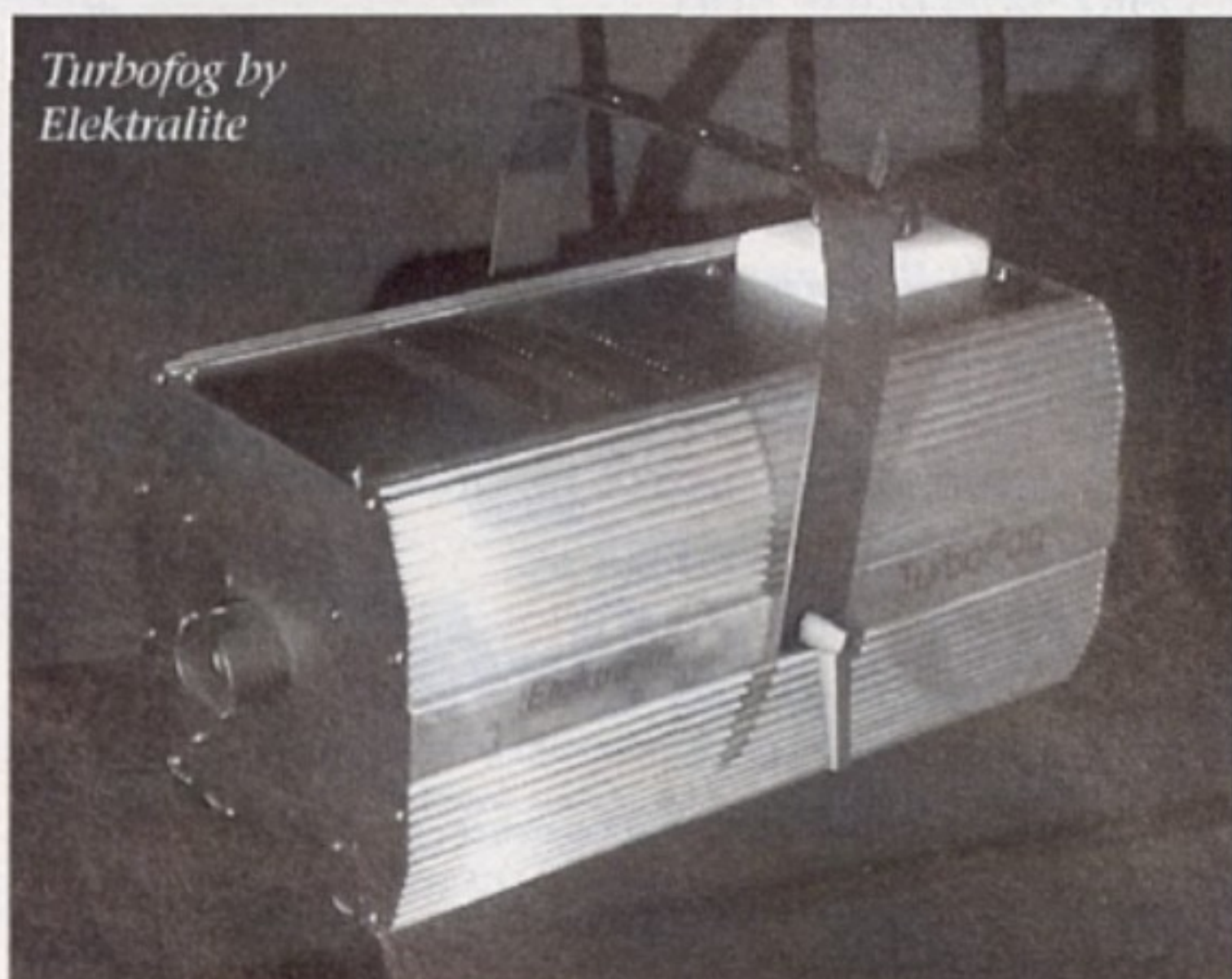
In practical applications, smooth fog output will guarantee two important things: a.) a consistent enhancement of your lighting effects, and b.) avoiding the potential liability associated with low visibility in a room. You could bring a fan to blow out a congested room, but using a quality fogger in good repair and with proper technique is the best way to ensure safety and professional performance.

Another safety matter to consider is smoke detectors. Unfortunately, there is no way to predict how a certain smoke detector in a certain room will react to fog from your fog machine. You should definitely ask your contact person for the venue in advance if smoke is allowed at all, and if there have been problems in the past. React accordingly to the answers you get, keeping in mind that an avoidable fire alarm incident probably won't help generate future recommendations.

After all these "mistical" considerations, you're probably itching to get out there and fill your world with a smooth white smoke screen. Just a few more things to think about...

One of the great things about adding a fog machine to your setup is that it doesn't require a training course to get it up and running. You should, however, determine how you'll be using your fogger and shop accordingly. Although the

Turbofog by Elektralite



A Hot, New Mastermind

The new series of Master Blaster Foggers from American DJ Supply make use of a new technology, abbreviated ETS. This is not a form of mind control. ETS stands for Electronic Thermo Sensing, a method of temperature control for fog machines. ETS is able to sense when the fogger's temperature drops as little as one or two degrees. It will then switch the heater back on, enabling the Master Blaster to maintain a much more constant optimal operating temperature than the typical mechanical thermostat. The result is a thinner, whiter fog that appears to roll out continuously.

Another innovation found on the Master Blaster series is a cleanable heater unit. The unit's front nozzle can be unscrewed to take out the heater for removal of mineral deposits, something that in the past could only be done at the factory. All units (Master Blaster 700, 1000 and 1500) include a 25-foot control cable, 1-quart fog juice tank, and hanging bracket.

Contact the manufacturer for more information:

American DJ Supply
4295 Charter Street
Los Angeles, CA 90058
Tel: (800) 322-6337
Fax: (213) 582-2610
Web site: www.americandj.com

different brands all perform the same basic function, you'll find a variety of control options available, including timers, wired and wireless remotes, DMX compatibility, as well as various liquid capacities and containers, warm-up times, and overall sizes and weights. Some major suppliers of quality fog machines and hazers include American DJ Supply, Chauvet, Colorado Sound N' Light, Elation, LyteQuest, Martin Professional, MBT, Ness, Omnisistem, Technilux, TPR, and VEI.

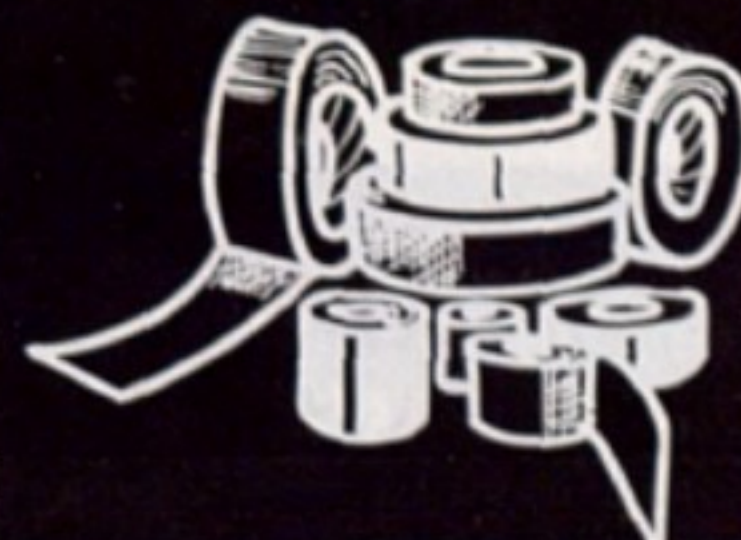
When shopping for a fogger, remember that wattage does not relate to output. The wattage rating only tells you how much power the unit will be drawing. The amount of fog produced depends more on the design of the fogger and the efficiency of its pump. For safety, make sure the unit has a thermostat and a light to indicate that it's ready to operate. Also, if you choose a wired remote, look for a model that uses a low control voltage, to avoid turning a spilled drink into a greater hazard. Finally, always use the fog juice recommended by the manufacturer. This will help lengthen the life of your machine, since the fluids are formulated to work best at temperatures specific to each fogger.

Cleaning your fog unit is generally very easy. Replacing the fog juice with clean, demineralized, distilled water, and running it through a cycle will usually do the trick. Some authorities suggest adding vinegar to the water, while others insist this only works for your coffeemaker; please check with your manufacturer for detailed maintenance instructions.

Hopefully this has given you a good dose of practical fog knowledge, to help get you rolling with a Mobile DJ's type of smoke and mirrors.

Special thanks to American DJ Supply for the technical information provided in this article.

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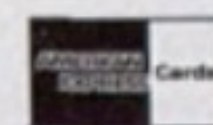
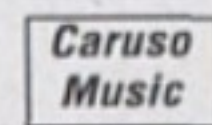
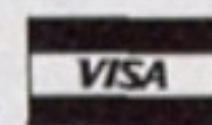
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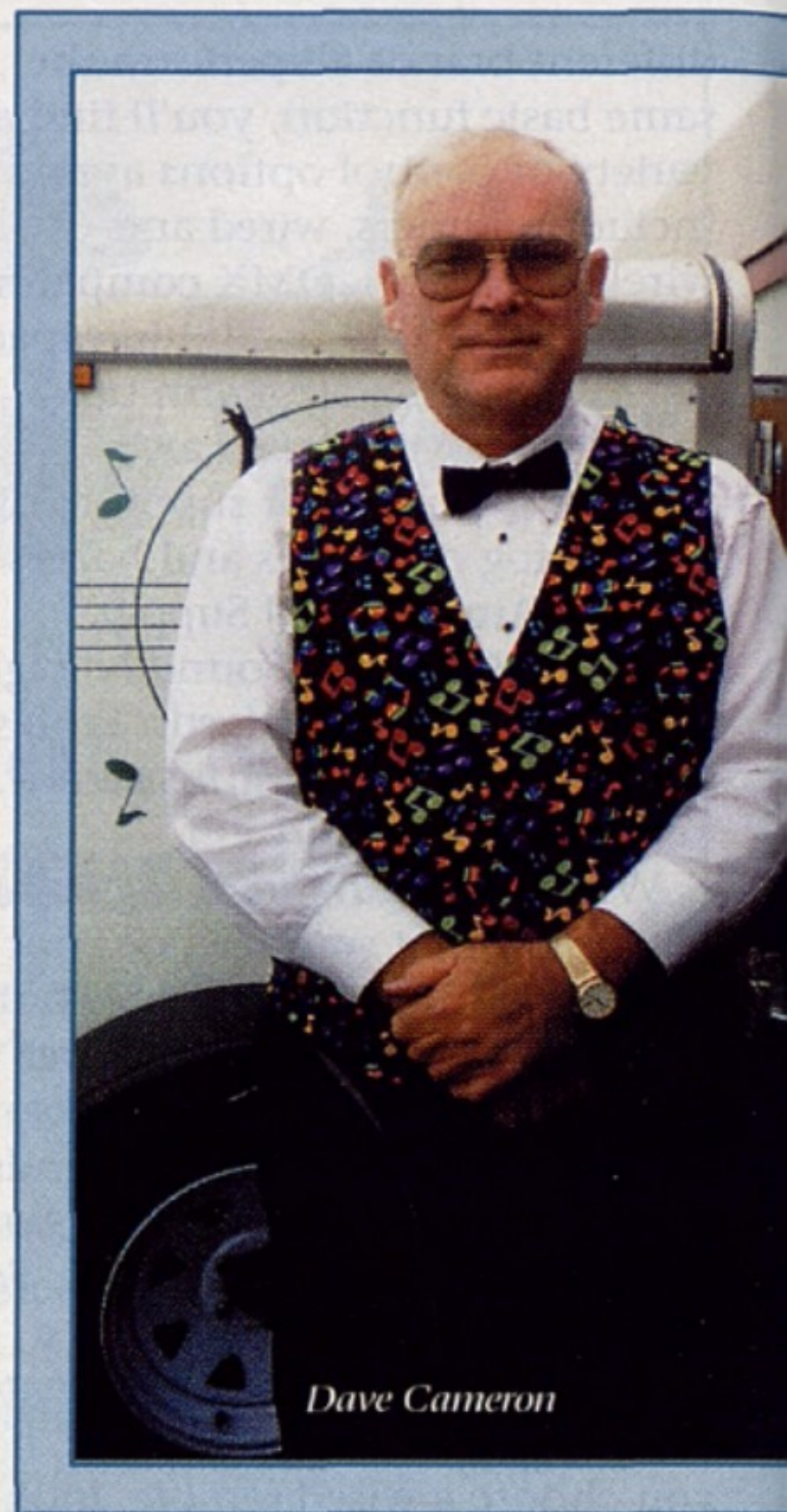
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IN SEARCH OF THE BEST SOUND & LIGHTING SYSTEMS ON EARTH



Our "In Search Of..." mailbag has been overflowing with letters from DJs proudly proclaiming their company among the best in the country! Our challenge is to pick six companies each year from the scores who write to us. Alas, we surrender. With so many companies with so much merit, we needed to depart from our usual format and feature this collage of 3 great DJ companies.



Dave Cameron

Jam Session Setup

Sound:

Numark DM2175XLS mixer
Denon 2500F dual CDP
JVC dual cassette deck CD+G player
Shure SM58 microphones
Crest CA6/CA9 amplifiers
BBE 862 sonic maximizer
Rane Mojo crossover
ETA conditioner
Klipsch KP-3002/KP-1000 speakers
Pioneer SE-DJ500 headphones
Grundorf case
Ultimate Support stands

Lighting:

12" mirror ball
Pin spots
Visual Effects Orbitron
Lytequest Super Strobes
Martin Starflash
American DJ Black Widow Lasers
Fog machine
Light control system
Tri-Lite Cop Beacon
10' truss

Accessories:

Univenture sleeves
Party props
8' Wells Cargo trailer



DJ Joe Gencarelli of Jam Session in Rhode Island

Jam Session Westerly, Rhode Island

Average Rate: \$450 / 6 hours

Joe Gencarelli, from Westerly, RI, got bit by the DJ bug at the tender age of 12 when he provided music with a boom box and cassettes at a seventh grade dance. A few years later, one of his teachers, who owned a DJ company, asked him if he wanted to be a roady, which he gladly accepted. Eventually, he started renting equipment from his teacher and started doing his own gigs under the name Jam Session.

Gencarelli, now 24, runs Jam Session as a single system company. He does about 70 weddings, private parties and school functions a year. He also has a few club gigs and radio shifts. His DJ service covers the Rhode Island, Eastern Connecticut and Massachusetts areas.

Though Gencarelli graduated with a degree in video and radio production, he is currently focusing on his DJ company full time. He plans to continue adding to his services. He currently offers Carlson Craft wedding invitations and plans to add videography and a second system.

The Compact Disc Jockey Ontario, Canada

Average Rate: \$400 / 5 hours, up to \$750 with lighting and fog

Dave Cameron of Bobcaygeon, Ontario got his start as a Mobile DJ at the Royal Canadian Legion his father-in-law frequented. At first, it was to just help out his father-in-law and daughter (Cameron's wife, Myna), but it quickly became more.

"Soon several people would approach us to do weddings and dances. We were young, had a great time and became very busy," says Cameron.

Twenty-eight years have passed and the business has expanded to include Cameron's daughter, Carrie. The Compact Disc Jockey, which specializes in weddings, now has three units: one regular size, one for large venues and one backup. Cameron, 53, hopes to retire soon from his full-time job in the furniture business to focus on his DJ business.

The Compact Disc Jockey Setup

Sound

Crest CA series amp
Yamaha power mixer
JBL speakers
Electrovoice speakers
Denon 200FMKII
Numark DM1600 mixer

Gemini cordless mics

Shure mics

Lighting

American DJ Mace, Avenger,
Warp, Vertigo, mirror ball
LyteQuest power distributor and
chaser

Ultimate Entertainment's Setup

Sound

Sony MD JE 520 minidisc player
BST dual CD player
American DJ XDM242 mixer
Crown Power Bass 2 amp
DOD 2-way crossover
Peavey 18's subwoofers
Wireless mic

Lighting

American DJ Supply:

Par56, Orbit
Super Strobe, Super Spot
Sparkles
mirror ball
blacklights
CC2016 controller
SCFlash System
Hazer
light stand
bubble machine

Ultimate Entertainment Portland, Oregon

Average Rate: \$285 / 4 hours, more for add-ons

Chad Dowling and Jim Wilcox are fairly new to the Mobile DJ business, though they had prior experience DJing in clubs and radio. They teamed up to form Ultimate Entertainment about three years ago. It didn't take them long, however, to come up with a really good idea for promoting their business. They decided to share office space with a local wedding service and become their exclusive DJ service. Ultimate Entertainment can be found in the same office building as Clara's Wedding Establishment, a bridal store, and Clara's Limousine Service.

This arrangement has been advantageous for all three companies. It provided Ultimate Entertainment the opportunity to offer their wedding clients what they call "The Full Meal Deal." Not only does Clara's refer their clients to Ultimate Entertainment, but Ultimate is also able to offer their wedding clients a special deal on limo services if they book with them.

This setup must be working well because Dowling and Wilcox started out with two systems and now have ten!



Ultimate Entertainment owners
Chad Dowling and Jim Wilcox,
and some willing participants.

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In Your Face

THE AGGRESSIVE APPROACH TO INCREASING YOUR BOOKINGS.

BY BOB POPYK

Getting the most DJ gigs means being able to effectively sell yourself and your DJ/KJ service. I once read some great words to live by in a *Washington Post* article about heavyweight boxing champion George Foreman. In Foreman's words, "I learned something early in life. If you sell, you'll never starve. In any other profession, you can find yourself out on the street saying, 'They don't want me anymore.' But if you can sell, you will never go hungry." It's true. The only problem is, to be really good at selling, you have to want to do it. A lot of people aren't good at selling themselves or their services because they just don't have a burning desire to sell. They don't like it. They're not wired for it.

You've got to believe

The big plus to selling your DJ/KJ services is that your product is fun. You add excitement, happiness and enjoyment to the most important times of people's lives. And the more money you can make, the

more fun it is for you. I've always found that if a person loves and believes in what they are selling, they will be successful. But to become really good at selling your services, you must continually sharpen your skills. You can't become complacent. Remember, "When you're

green you're growing... when you're ripe you rot." You can always learn something new or possibly re-learn something you may have forgotten.

Selling your service takes a good measure of assertiveness. There are those who use the "I don't want to be pushy" approach. They will end a conversation with a line like, "If you don't want to book me now, call me when you're ready. Here's my card." It's a great tactic unless you want to make more than minimum wage.

At the other end of the spectrum is the "this is how I make my living, so I'm going to stay in your face until you buy or die" approach to selling. These people usually do pretty well, except that the amount of verbal abuse they have to take doesn't necessarily make life pleasant. And if your DJ biz isn't fun, what's the point?

The right balance

There is a happy medium. It's not "pressure." It's more like exercising a certain amount of "positive persistence." With some customers you can go all the way. With others, a little persistence may be too much. You have to learn how to read your customers and figure out how much persistence they need or will take.

But when you talk to a customer on the phone, send a brochure, place another follow-up call, set up a meeting, and after all that, she still doesn't commit, you have to "stay in her face" if you want to end up with the booking. You can't let people hang up the phone or walk out the door with nothing but your card in their hands and expect them to call you first thing in the morning. It doesn't work! Customers will say, "We'll get back to you." But I don't think anyone has actually gotten back to anyone else since 1984. If they have, they're the exception rather than the rule.

Here are a couple of ideas for signing more gigs from mobiles who earn above-



average incomes. They don't let customers hang up and hope for the best. They "stay in their faces" until they at least get a "no." One DJ in Southern California always gets a prospect's name and phone number. If he quotes a gig and the person doesn't book right away, he calls their house during the day when the answering machine is likely to be on. He leaves a "teaser" message to the effect that he forgot to tell them something very important about his services. He ends with the line, "Please call as soon as you can." If he still doesn't hear from the prospect he follows up on the call with a postcard a few days later saying, "Give me a call, I've got good news for you." He says the more times he talks to the person, the closer he is to booking the gig. And the quicker he can get the customer to call him back, the easier it is to book the date.

Another approach a DJ/KJ in Florida uses to get customers to call back is to entice them with something free: an extra half-hour, special music, special request hand-outs, added effects... whatever. You just want to get them to call you back one more time. Obviously, you're not going to exert all this effort if it

You have to learn how to read your customers and figure out how much persistence they need or will take.

is a "nothing deal." But if it's a gig that pays decent bucks, it's worth it for you to use the "stay in their faces" approach. That is, of course, if you really want to get the gig.

And that's what it comes down to. How badly do you want to book the job? Particularly when the customer says, "Look, I want to call around. I want to think about it. I like your service, but I want to check my finances. Send me a brochure. Give me your card; I'll kick it around." Don't accept that! Go after them. Call. Write. Ask them to stop by an event you are working to see you in action.

The point is: If you want to increase your DJ business dramatically, get the customer who said "I'll think about it" on the phone one more time. Stay in her face until she says yes or no. The chances are in your favor that she will say "yes."

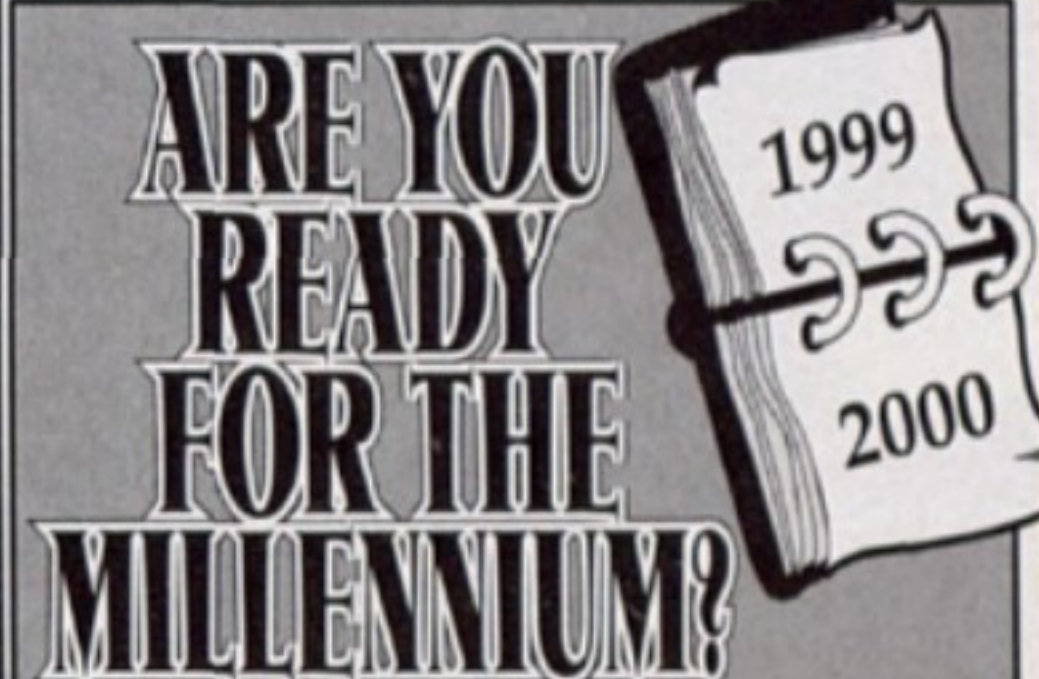


Bob Popyk is publisher of "Creative Selling," a monthly newsletter on sales and marketing strategies and author of the book "Increase Your Mobile DJ Business by 30%... Starting Next Week!" To reach him for comments, request a free sample of his newsletter, or to order his book for \$20 plus \$6.50 shipping and handling, call (800) 724-9700, or write to: Bob Popyk, Bentley-Hall Inc., 120 Walton Street, Syracuse, NY 13220.

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MILLENNIUM MADNESS



ARE YOU GOING ZEROS OVER Y2K?

It all made sense at the time. Back in the '50s, '60s, '70s, '80s and even into the early '90s, the accepted way of saving precious memory in mainframe computers and microprocessors was to assume years would always start with 19. That way, all that's important are the last two digits, such as just '78, '79, etc. Good idea, until the first two digits change.

Global shortsightedness has come home to roost. As Dick Clark welcomes us to the year 2000, the world will collectively hold its breath to see just what happens. Maybe nothing... maybe everything. The harder you lean on the facts, the more likely you are to believe that, as we get ready to turn over the zeros, we need to prepare for a few surprises.

In a byte, the year 2000 problem (known as Y2K, or the Millennium Bug) is about how computers will behave when asked to process a year that starts with something other than 19 (see sidebar "Executive Order"). Peter deJager, who has been following the problem since 1991 illustrates it this way: "I was born in 1955. If I ask the computer to calculate how old I am today, it subtracts 55 from 98 and announces that I'm 43... but what happens in the year 2000? The computer will subtract 55 from 00 and state that I am minus 55 years old."

To personalize the issue, just think how many times you have made a bank deposit, paid a bill or filled out some sort of form or application since the advent of the computer age. Multiply that number times roughly 200 million Americans and you have some idea how much valuable hard drive space has been saved by ignoring the 19. It's the granddaddy of GIGO (garbage in-garbage out) scenarios prompted by cost sensitive businesses, with no foresight as to who would be around to clean up at the curb.

The double digit dilemma

The central focus of the Y2K problem is huge, mainframe computer systems which use "ancient" languages such as COBOL. Many of these systems were introduced to the business world during the first

phase of global computerization in the '50s and '60s. Their selling point was the man hours they could save. The fact that their two digit date fields couldn't deal with a year that started with 20 was inconsequential. Knowing how fast computer systems become obsolete, the people who setup these machines never expected them to still be in use at the turn of the century. But there they are, still chugging away in all sorts of public and private businesses, institutions and government services, including the IRS.

To prepare for the new century and the onset of Y2K, most large corporations have been working triple overtime scrubbing their computers and software clean of every two-digit date field that could mistake 2000 for 1900. Progress is being made in leaps and bounds. Yet, even if every line of code in the U.S. is fixed, that constitutes only 22 percent of the world's code. All programmers need to miss is one mission critical line of code to create a situation that could yield anything from a system shut-down to a waterfall of erroneous information.

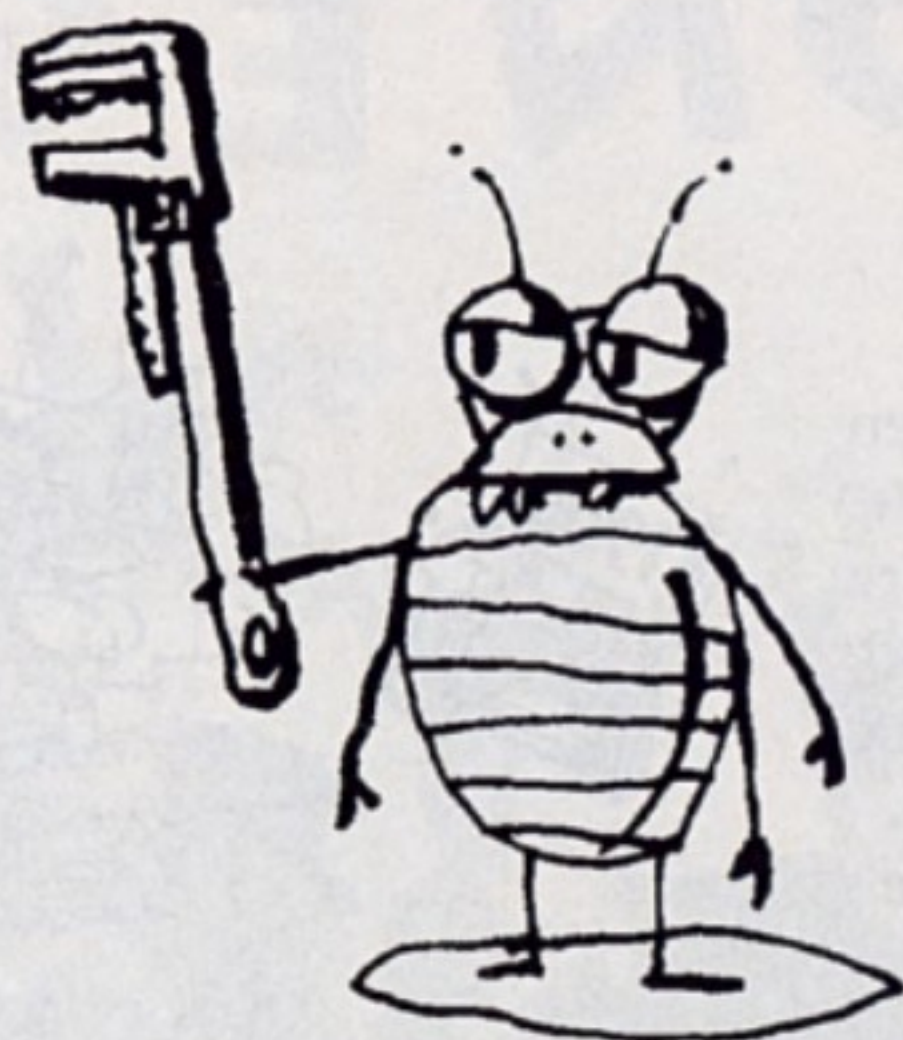
But there's more

The other side of the Y2K problem involves embedded systems. These are tiny electronic microprocessors or chips that are built into millions of pieces of equipment. Food, drink and clean water come primarily from processes that depend on embedded systems. The world's energy supplies (oil, coal, gas, nuclear) depend on embedded systems as do manufacturing processes. Vehicles of all types use microprocessors. They are also vital in railway networks, telecommunications, medical equipment, broadcast media, and so on. Then there are telephone systems, PBXs, fax machines, mailing equipment and other common office equipment that record date and time.

These computer chips are hard-wired into the computer. On the chip is a "burned in" program that tells the chip what to do. Not all embedded devices have a time/date sensitivity; that is, they are Y2K compliant. However, any device which displays



BY ROBERT A.
LINDQUIST



or processes dates or times is potentially at risk from the Millennium Bug. If a chip has its program embedded into it, the program cannot be revised by software. It has to be replaced by a chip that is 2000-compliant. Compounding the problem is the fact that a lack of documentation is making it very difficult for manufacturers, customers, and OEMs to evaluate the year-2000 compliance of their products that depend on these chips.

The number of chips that are noncompliant is anybody's guess, but if the percentage is on par with the number of noncompliant lines of code in COBOL programs, then we're talking somewhere between 1- 5 percent. That's quite a window. According to an estimate in the September 1998 issue of *Datamation*, of the 70 billion chips put in service since 1972, 5 billion are noncompliant.

The bug

How are embedded systems affected by the Millennium Bug? For production and manufacturing companies, if the chips fail, production may stop. In non-production environments, the failure of embedded systems could render offices unusable or inaccessible. In the worst case, embedded systems could shut down equipment or make it unsafe or unreliable. Behind the scenes, they could produce false information, which may mislead other systems or users.

Over the past two years public perception of the Y2K problem has grown from being a futuristic, science fiction plot to a reality that's fast closing in. Like it or not, January 1, 2000 will arrive right on time. The big question is, how will the computerized systems that manage defense, transportation, power generation, manufacturing, telecommunications, government, education, and health care react?

What will happen?

Y2K is not black and white. The doomsdayers are predicting lengthy, massive power outages, food shortages and civil unrest. On the other side are those who feel that whatever happens, there will be troops of talented experts standing by to fix it fast. If it goes beyond that, they are prepared to let the government see to their needs. The truth lies somewhere in between. One area of agreement is that all problems will not occur instantaneously. Rather, Y2K infected programs and systems are expected to be, at the least, a major annoyance for the next two to three years.

While slow to react initially, most government agencies are coming up to speed and are attempting to go after the problem with tenacity. The Social Security Administration, for example,

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IS that your definition?

Executive order signed by President Clinton in February 1998

YEAR 2000 CONVERSION

"Because of a design feature in many electronic systems, a large number of activities in the public and private sectors could be at risk beginning in the year 2000. Some computer systems and other electronic devices will misinterpret the year "00" as 1900, rather than 2000. Unless appropriate action is taken, this flaw, known as the "Y2K problem," can cause systems that support those functions to compute erroneously or simply not run. Minimizing the Y2K problem will require a major technological and managerial effort, and it is critical that the United States Government do its part in addressing this challenge."

Surfing for Solutions

Everything you ever wanted to know about Y2K can be found on the Web. Surf these sites first:

General informational Y2K sites:

www.year2000.com

www.garynorth.com

www.khouse.org

www.Y2K.com

The Information Technology Association of America -
www.itaa.org/year2000.htm

The U.S. Governments Year 2000 Information Directory-
www.itpolicy.gsa.gov/mks/yr2000/y201toc1.htm

IBM

www.ibm.com/year2000

Apple

macos.apple.com/macos/2000.html

Microsoft

www.microsoft.com/cio/year.asp



has over 400 programmers working seven days a week to fix 31 million lines of code. At present time, the big questions are whether the work will be done in time and, faced with such a high pressure, high profile task, how complete the work will be.

In his October 8 testimony to the Senate's Year 2000 Committee, Lou Marcoccio from the Y2K watchdog organization, The Gardner Group, stated: "Even if all U.S. companies and government agencies get themselves Year 2000 compliant before 2000, the absolute largest risk to the U.S. and to its citizens is the impact from companies and governments outside the U.S."

Far too many companies and governments critical to our continued strong economy and providers of key resources are more than 30 months behind private industry in the U.S. Since it takes an average of 30 months for a midsize company to achieve compliance of their most critical systems, many of these lagging foreign companies and governments will simply not have enough time to get their systems fixed before 2000. Failures will lead to a negative impact on our economy and availability of critical resources.

Russ Kelly Associates is among numerous other computer driven businesses focusing on Y2K solutions. RKA recently asked 21 self-touted "experts" to rate the seriousness of the Y2K problem on a scale of 0-10, with 10 representing "major worldwide social, economic and technological disruptions." Of the 21, only one expert, 35-year software veteran Nicholas Zvegintoz, rated the problem at less than five. While not denying there are Y2K bugs to stomp, Zvegintoz rated the problem a 1. Interestingly, he was the only one of the group without a vested interest in terms of selling a product or advancing his career.



DJs in some areas of the U.S. have already began promoting their New Year's events as "Y2K immune" or "Y2K Compliant," promising to have a generator on hand... just in case. That's smart marketing.

How will this effect you?

While much is being done to minimize the effects of Y2K, the chances of the new millennium rushing in without a post-party hangover are pretty slim. In checking with the manufacturers of audio and lighting equipment, we were unable to find even a single concern with Y2K compliance in the products themselves. Even products such as CD players which have built-in time devices are immune as their job is to display track time, they don't really care what year it is.

Getting through your New Year's Eve party on December 31, 1999 could be another matter. While a coast-to-coast blackout is unlikely, regional brownouts are expected. Depending on the severity, they could certainly force you to pull the plug early. DJs in some areas of the U.S. have already began promoting their New Year's events as "Y2K immune" or "Y2K Compliant," promising to have a generator on hand... just in case.

It's the millennium stupid!



According to Firesign Theatre, the scariest part of Y2K could be the men in the eyeball hats.

There are plenty of serious takes on the Y2K problem, this is not one of them. Firesign Theatre, the popular cult comedy troupe from the '70s, has regrouped just in time to give us their take on the problem. *Give Me Immortality or Give Me Death*, on Rhino Records, documents the broadcast activities of RadioNow ("it's weirdly cool") on the last day of 1999, which is assumed to be the last day, period. DJ BeBop Loco anchors the show with frequent traffic updates from "Our dizzy devil over at Funfun town... Captain Happy Panditt." The rest of the cast includes Chump Threads with "Sports in Shorts," celebrity stalker Danny Vanilla and the RadioNow on-the-spot actuality news team of Ray Hamberger and Harold Hiphugger. If you appreciated Firesign's wacky way of twisting reality before, you'll welcome visits from Ralph Spoilsport ("You can live forever while your friends fall apart around you like rotten fruit!"), and a virtual onslaught of commercial parodies. It's like a visit with old friends.

As the RadioNow day starts out we are awakened by a spot for Unconscious Village, a local mattress shop featuring such brands as Naughty Night Snooze Maidens. After the first of many format changes (there's one at every commercial break), we're introduced to the company that owns "the idea of America", US Plus ("Because of us, they're roasting east coast marshmallows on the west coast"). By the end of the radio day we find ourselves in a massive traffic jam while on the way to turn over the zeros at the big party down at Homeless Stadium.

It's about as unpredictable as the whole Y2K thing itself. And while it may offer nothing in terms of playable tunes for your next wedding, it's loaded with potential samples and drop-ins for your 1999 New Year's Eve party. For cyberconnections: www.firesigntheatre.com

That's smart marketing.

The trip back to your home or office may be a bit unusual. Mix the usual number of drunks with the possibility that traffic lights could malfunction, add the chance of a blizzard in the northern U.S., and it could be a night you'll never forget.

The real problems, however, may not surface until you go to use an ATM machine or make a bank deposit. While it's expected that most, if not all, banks will have a net on the Y2K problem by January 1, 2000, there is a chance that computers could pick up the bug from a non-compliant machine and get re-corrupted. As the banking community has become a mass web of interconnections, it's a prime area where a compliant system could be rendered non-compliant by an outside source.

The bigger picture

Even more important than what happens after Y2K is what happens before. While the government is pulling out all the stops in playing down the Y2K problem, the facts are getting out primarily through the Web. The big caution is: Don't believe everything you read.

During the coming months, we will be deluged with prognostications from countless supposed "experts" on Y2K. In planning your own strategy to deal with the situation, ponder this simple question: "If there was a 25 percent chance of an earthquake, which could potentially knock out phones and power for an undetermined amount of time, what would I do?" Obvi-



ously, the key word here is undetermined. Based on typical natural disasters of the modern era, we could be looking at anything from a few days to a few weeks. The point is, once "Joe Public" gets a grip on this, it could ignite hoarding, which leads to food shortages, and massive bank withdrawals, which could close banks.

Further salting the situation is the growing possibility of a recession in 1999. Some say it has already started. Those of us who were running DJ services during the last recession in the late '80s will recall a cut-back in corporate parties as well as a general downsizing of weddings and other events. As it is with any business, the larger, more established services were the ones that felt the effects the least. If you're looking to build a DJ service with a future, it may be a good

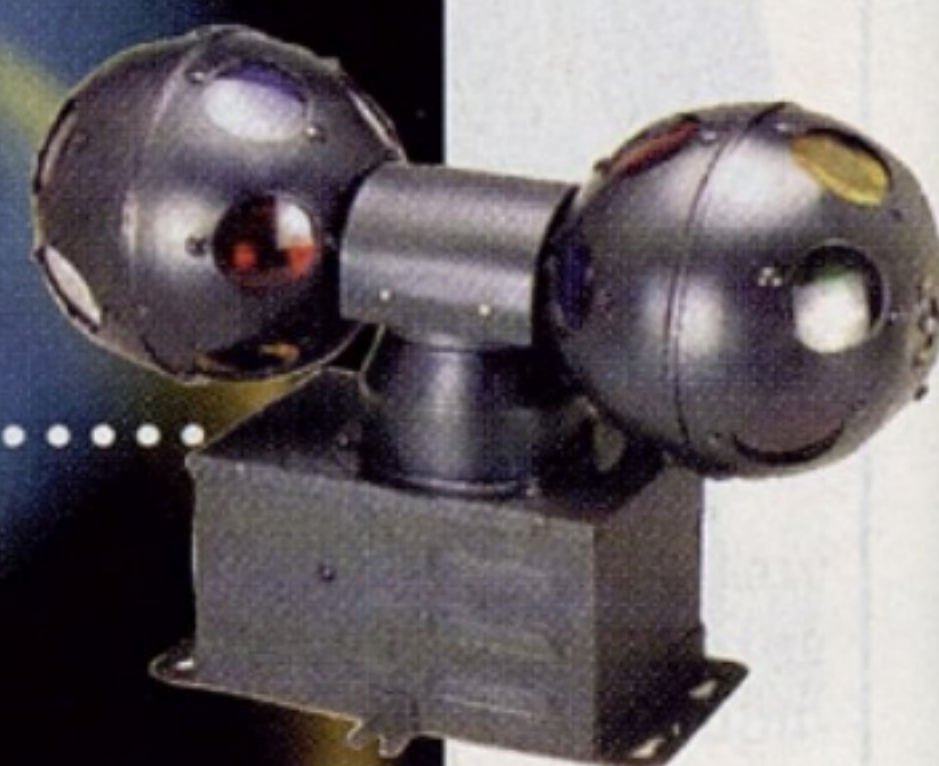
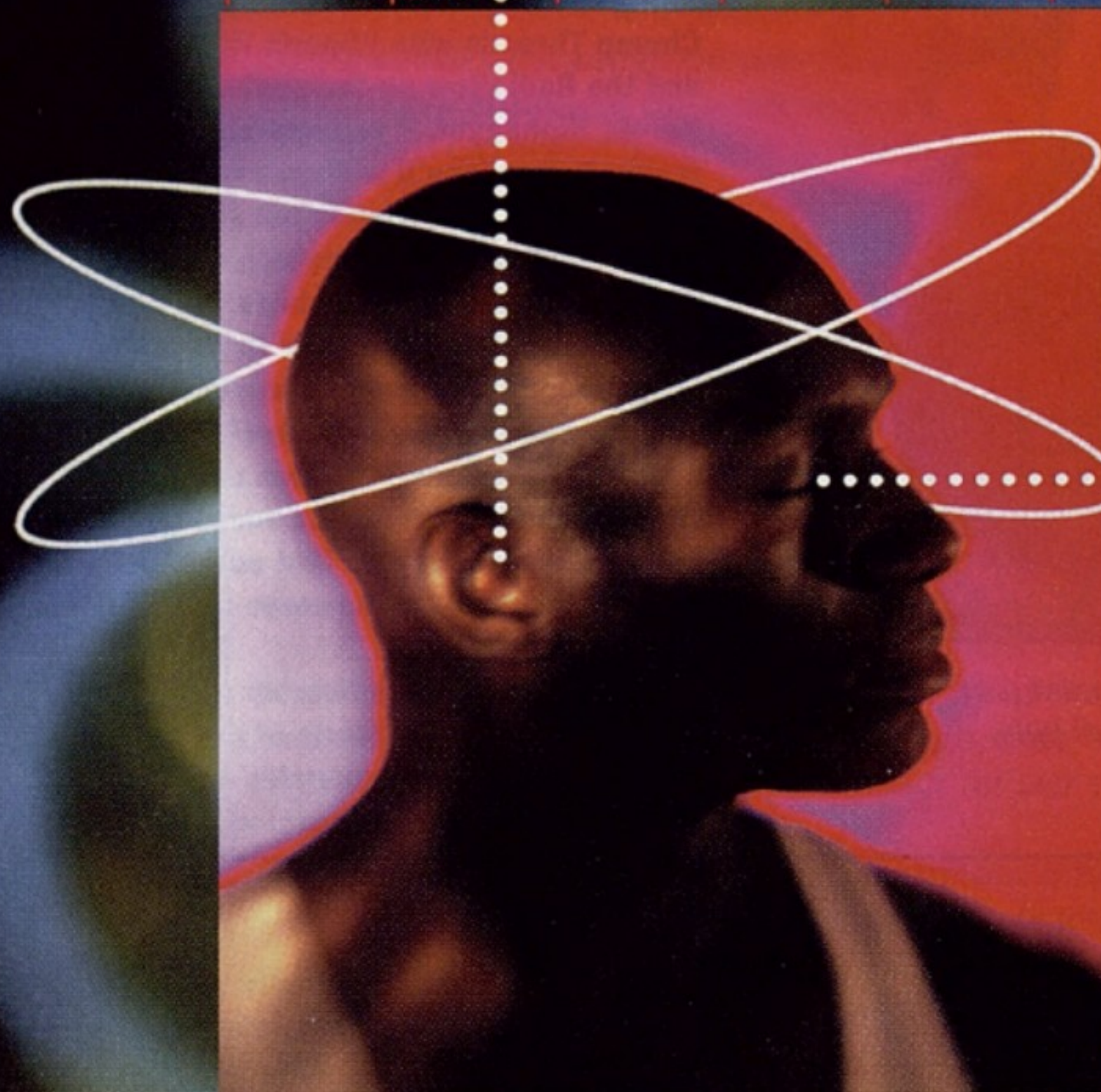
time to look at partnering with another service in your area, or possibly acquiring a service that's in trouble.

Boil it all down, and 1999 should prove to be a most interesting year from start to finish. How we deal with it on a personal level is entirely up to us as individuals. In the northern U.S., it'll be winter and just keeping warm could be a concern. In the southern states, a major power outage could set off looting. Many experts on both sides of the issue advise... whatever you decide to do, do something. While adopting a bunker mentality may be extreme for most people, it certainly can't hurt to take a few common sense measures... just in case. The main thing is to think of your family and yourself. Talk about the problem, learn about the problem and come up with a strategy for dealing with it.





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IT'S THAT TIME OF YEAR THAT MOST AMERICANS DREAD...

TAX TIME!

BY KYLE McPECK

Being a DJ is a business. That's right—if you consistently make money as a DJ then the IRS considers you a business and they want their share. It's not all bad news, however; there are actually many financial benefits as well.

Subcontractor or Employee?

Many of us employ people to help us run our DJ services. This includes, among others, anyone who assists in the office, helps with equipment setup, interacts with the guests or actually runs the show as DJ or MC.

But are these people subcontractors or employees and what defines the difference? The IRS uses three factors to determine if your worker is a subcontractor or employee: behavioral control, financial control, and the type of relationship.

What is "behavioral control"?

- If you tell someone when, where, and how to work, that person is an employee.

- If you train the worker to do things a certain way, then that person is an employee.

Gauging "financial control" is a three-pronged litmus test.

- First, does the worker have reimbursed expenses? If so, he or she is

typically considered an employee.

- Second, how do you pay the worker? Independent contractors are generally paid by the job. Employees are paid by the hour, week, or month.

- Finally, an independent contractor can generally incur a profit or loss from their operations. This goes back to the reimbursed expenses issue.

How do you judge the "type of relationship"?

- Written contracts are typically used to describe the type of relationship that was intended.

- Employees typically receive benefits such as insurance, pension plan, vacation or sick pay.

- If you engage a worker with the expectation that the work will occur indefinitely that is also evidence of an employee relationship.

So you can see that determining whether you are employing an independent contractor or an employee is not as clear cut as you would like it to be. If you have questions on your particular situation, the best advice is to contact an accountant or lawyer to help you make the determination. By the way, it always helps to put everything in writing with your workers. It will not necessarily prevail with the IRS, but at least you have more than an oral agreement.

Deductions

There are definite benefits to using an independent contractor as opposed to employees. If you have an independent contractor relationship then you are only responsible to send them a Form 1099 at the end of the year, and only if they earn more than \$600 during the year.

If they are employees, you are responsible for Federal withhold-

Tax Right Offs

Advertising • bad debts from services included in gross income • commissions and fees (independent contractor expenses) • car and truck expenses • depreciation (all of your DJ equipment, computers, vehicles to the extent they are used for business) • employee benefits • insurance • mortgage interest (limited to percentage of space your business uses in your home) • other interest (credit card interest for business products and equipment, auto or truck loan) • legal and professional services (attorney and accounting fees) • office expenses (supplies, postage) • repairs and maintenance • other supplies • taxes and licenses • travel and entertainment (subject to limitations) • utilities • wages • music • trade magazine subscriptions • bank fees • laundry expenses for tux...

ing taxes, Social Security, Medicare, state income tax (if applicable), and any local taxes. In the case of Social Security and Medicare, you are responsible for matching their contributions. You are also responsible for worker's compensation and any unemployment taxes. This can add up to 10 percent or more in employment costs annually, plus the paperwork and time involved. You will also be responsible for issuing a W-2 at the end of the year. Want more information? See IRS Publication 334, available at <http://www.irs.gov>.

If you are a proprietorship (sole owner) or partnership, many disc jockey operating expenses are deductible on Schedule C of your tax return (see Figure 1 for examples). There are many expenses you can deduct on your tax return. You also must file a Schedule SE to pay self-employment tax on any profit each year. Also, you can use any net loss against other income earned during the year. If you do business as a corporation, there's a whole other set of regulations; see your accountant.

Mileage is another great deduction for disc jockeys. Think about the number of miles you drive going to jobs or even buying music or equipment. It is all deductible at \$.31/mile; soon to be changed to \$.315/mile. Watch that add up quickly! In order to take this deduction, you must be able to produce what is called a "contemporaneous record." This means every time you drive somewhere, you must note the beginning and ending mileage and purpose of the trip. Log books for this are available at most office supply stores.

Depreciation

Finally, I'd like to explain depreciation of equipment. Generally, if it is an item that has a useful life of more than one year you must depreciate it as opposed to taking it directly off of your taxes. You will need to depreciate any of your sound and light equipment as well as your business automobile or truck until it has reached its useful life or until you sell it. Usually, these types of equipment are depreciated over a five-year period by deducting 20 percent of its cost each year. The IRS determines the length of depreciation time for different items. Again, your best source for information specific to your business is your own bookkeeper, CPA, attorney or the IRS at <http://www.irs.gov>.

If you have a specific question, e-mail me at roundsound@y-city.net and I'll try to help. Good Luck!



Kyle McPeck is the owner of A Sound Investment Mobile DJ Service and McPeck & Associates Accounting & Payroll, Zanesville, OH 43701; (740) 453-8419 / 1-800-913-9375; Web site: www.y-city.net/home/roundsound/sound.htm

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Singular events, such as weddings, anniversaries and birthdays, make up most of our business. But there's nothing quite as satisfying as establishing a long-term relationship with a client who books numerous events over the course of time. These dates may be school dances, corporate parties, retirements, bowling banquets and similar events. These clients usually promise one or more events per year. School dances could cover as many as eight dates per school year.

To cultivate this type of consistent business, you need to start by making a good first impression with that client and then follow up by giving them your best VIP treatment to maintain that relationship. Having a dozen or more regular gigs a year can help you plan your calendar as well as your cash flow. In addition, your overhead on these jobs is lower as you have virtually no advertising or promotional expenses. So it's worth your while to treat these clients as special. This includes giving them priority over dates, accommodating special needs and maybe even offering some price breaks.

BY MARK JOHNSON

Courting your clients

One of the keys to keeping your VIP clients from shopping around is to stay in touch with them. Keep a record of who books you and when, and call a couple of months in advance to get the booking. Handled correctly, you should be able to keep a long-term client for at least five to ten years.

Unfortunately, regardless of how hard you try to keep a good client forever, sooner or later you find that they no longer need your services. Reasons can run from a personnel change within the company, to downsizing, to eliminating the event all together. It's a sad fact of life... all good things come to an end.

Now this, in itself, can be quite disturbing. You may even feel betrayed or like you've been cast off by people you considered your friends. You need to think in a more businesslike and professional manner. You should not just shut the door and move on to the next client. There is a world of information that the former client can provide you. Find out why you are losing them and learn from it.

Live and learn

Without emotion, ask the client how they arrived at their decision to not continue using your services. Was it a price consideration that you could have negotiated? Was it a problem at the previous event that knocked you out of favor? Was it a lack of interest in having the same DJ every year? Was it the better deal offered by one of your competitors? Was it something that you could have prevented, or was it simply the changing of the guard?

The only reason you should just accept is that they decided not to have their annual party due to lack of interest on their part. This is acceptable, as you can't force people to participate. Sometimes the annual company barbecue just loses its zing.

Any other excuse, such as if they were unhappy with the last performance, should be analyzed. Did you send out a

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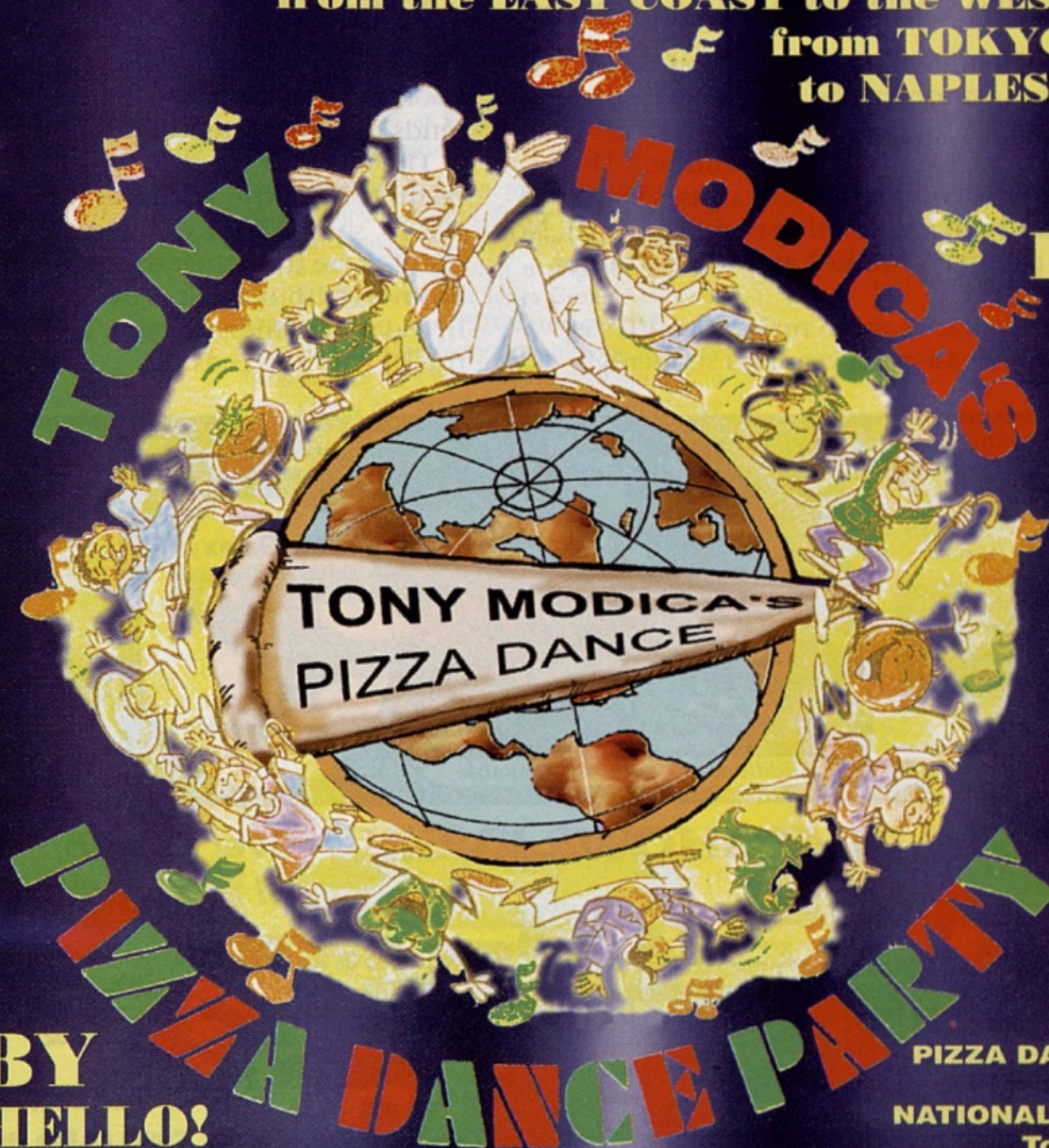
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REALITY CHECK

secondary DJ to this cushy event only to have them ruin the relationship? Were you "off your game" when you played their last annual summer beerfest? If this is the case then you may have forgotten one of the most important concepts of building a business: If you don't take care of your customers, someone else will.

Perhaps you have simply been their DJ too long and they need a change. This also proves you have become complacent. If you are keeping up with the trends and working to improve your services, as you should, your clients will never get bored.

Special treatment

The best way to keep a steady client is to continue to treat each event they book with you as if it's the first and you're trying to prove yourself to them. If you act like their party is just another four hours of standing, it will show.

On the "outro" of one of the Beatles' last songs, "Get Back," John Lennon can be heard jokingly saying, "I'd like to thank you on behalf of myself and the group and I hope we passed the audition." The point? Treating each event as the first causes you to be a little sharper and not just another complacent DJ. No client wants to pay major money and receive minor entertainment.

One big mistake that's easy to make with VIPs is assessing a price increase each year and suddenly

Ways in Which to Woo

- For school gigs, take out an ad in the school newspaper just to thank them for their business.
- Provide an extra lighting effect for free.
- Disregard an overtime charge if the party goes over a bit.
- Include add-ons (props, novelties, etc.) free of charge.
- Learn new trends (dances, music, etc.) to keep them interested.
- Find out when client's birthdays, anniversaries, etc. are and send congratulatory cards (with your business card).

becoming too expensive. Considering the absence of new advertising money needed to maintain this client, you should establish a good price and let it ride for a few years (or maybe forever?). Why risk losing a VIP client when your costs have stayed essentially the same? Sometimes we enjoy the randomness of singular bookings to test our price increases; but repeat business tends to expect a repeat of the same price.

The moral of the story is: Protect your long-term relationships with whatever it takes. Small gifts, price breaks, special service and, most of all, by giving the client more than their money's worth. Ours is a service business with our prices based solely on performance. In today's business climate, the DJ who exceeds will be the DJ who succeeds.



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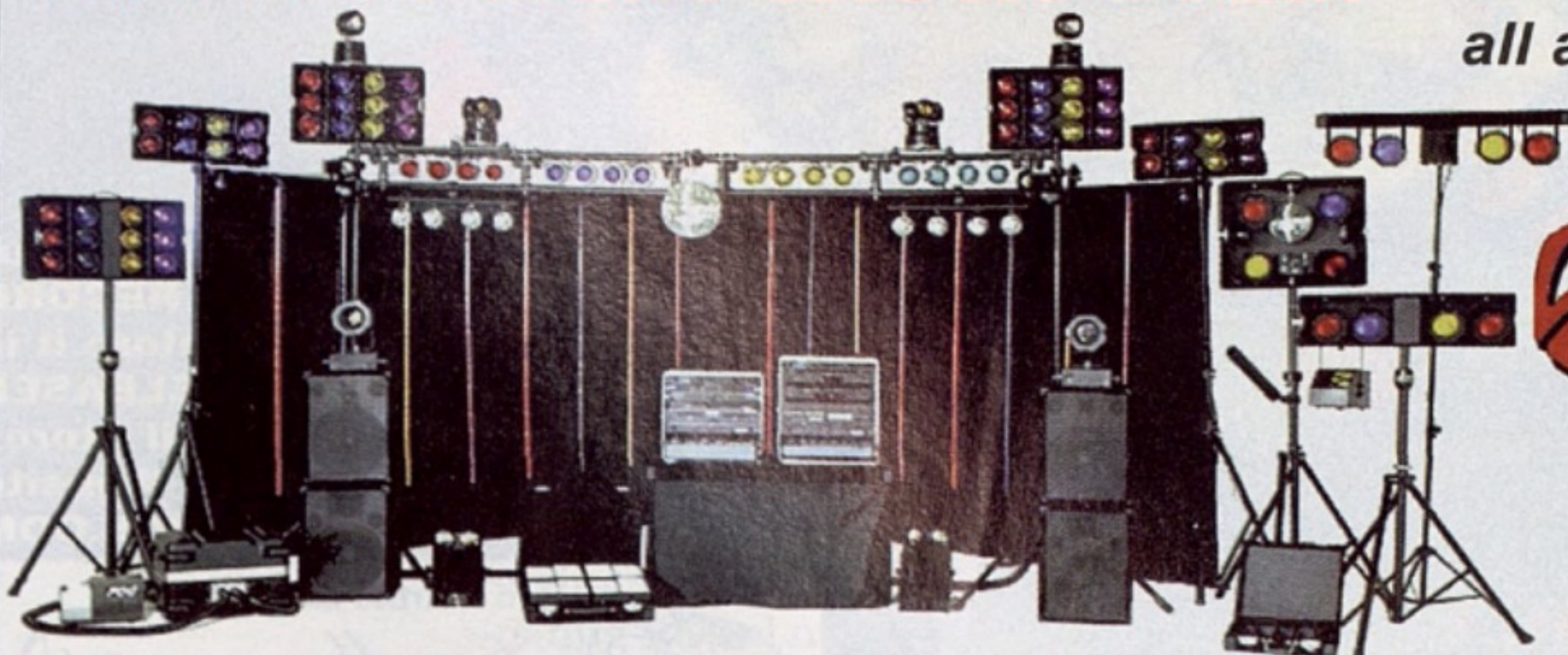
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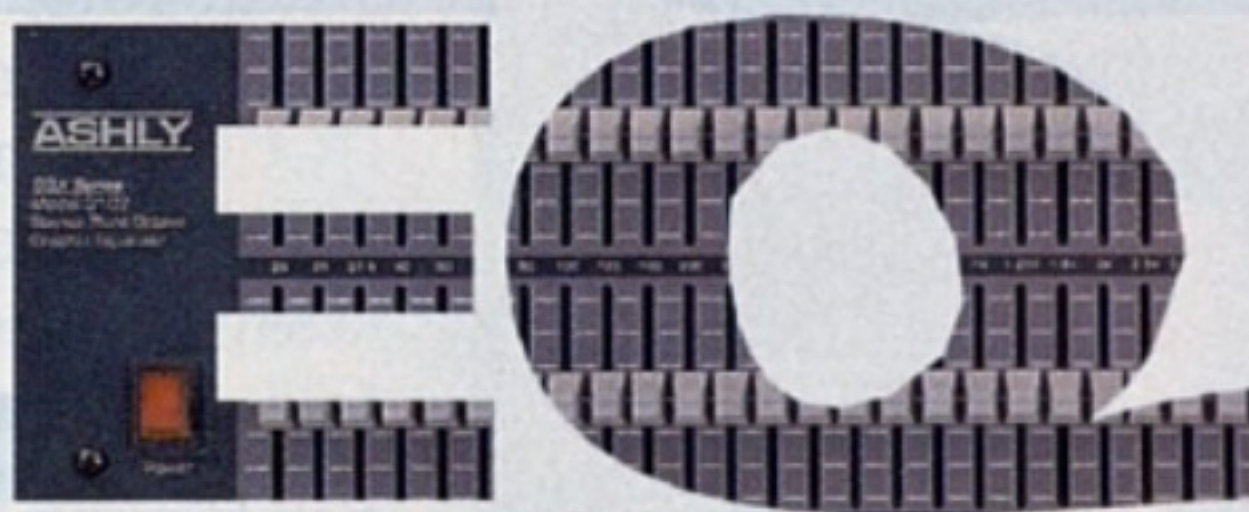
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Wait a minute... a DJ? On stage? Playing real music? With famous entertainers?



BY STEVE WOZNIAK

A musician/DJ?

My mistake. I got his shows mixed up! That's easy to do with Phil Chapman of Party Central Entertainment from San Francisco, Calif. Not content to conquer just one entertainment industry, Chapman bills himself as the "Live Musician/DJ."

"I've been playing live music professionally since 1976," Chapman says. "I began my career in Florida doing session work in recording studios with artists who achieved a number of hit songs on the top 40 charts."

A few years later, Chapman moved to California and hooked up with a number of nationally known bands. Tours with these bands soon followed, taking him several times throughout the United States, Central America, and Europe.

Or a DJ/musician?

In 1984, Chapman entertained for the first time as a Mobile DJ. He was at a cast party for a play. The DJ was either having an off night or his heart just wasn't in his work. While the DJ was in the bathroom, the song ended. Chapman went up, figured out his system and started another song. When the DJ came back, he asked if everything was OK and Chapman responded "Yea, thanks." The DJ then walked away and never came back.

Chapman recalls, "It was pretty weird. Obviously it was not his equipment! I loved it so much, I bought another turntable and started doing parties. Now I use CDs and minidisks, but the fun is still there!"

Since then, Chapman has developed a unique style of entertainment. "At the beginning of a wedding reception I play saxophone, flute, or clarinet to a variety of songs on CDs," he says, "This quiet background music can range from new age to jazz, adult contemporary or classical music styles."

Chapman plays live from the time guests arrive until the meal is completed. He uses five wireless microphones to roam the banquet room to add something interactive and special to the occasion.

"It's like having a live band for the price of a DJ!" he exclaims, "After twenty-two years of playing and recording with bands, I know how to make myself sound as if I'm actually on the CD."

Chapman recognizes that the bride and groom are the stars of a wedding reception so he reverts to the more traditional CD music format once dancing begins for the majority of songs.

"After the meal is finished, I don't play my musical instruments as frequently," he says. "When I do, it's with more energy!" Chapman frequently adds live guitar riffs to Jerry Lee Lewis' version of "Great Ball Of Fire." He can also be found leading conga lines with his saxophone wailing to "Hot Hot Hot."

Or pyro saxophonist?

And no party could be hot, hot, hotter than a party with Chapman on stage demonstrating his unique pyro sax technique! "In 1984, I invented my pyro show," Chapman recalls. "I got the idea during a brainstorm session with a fellow musician. We were trying to think of the stupidest things that we could do at a show." It has taken Chapman 10 years to

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PROFILE

perfect this technique and make it both safe and impressive.

To achieve the red hot fireworks, Chapman simply... wait a minute. You don't really expect him to reveal the secret that has made him the world's only fire-breathing musician/DJ do you? Let's just say that he somehow activates something over his sax. Then, like magic, poof! It's the Fourth of July!

"The first time I tried it the audience went wild!" he remembers, "Since then, I've learned how to tease an audience with it, and to save the smokin' sax until they reach a fever pitch. I've even created a few variations to its presentation. This shtick has made quite a name for myself!"

Mobile vs. musician

As a musician and DJ, Chapman has a unique insight regarding the similarities and differences between performances. "It goes way beyond the fact that band members split the fee, and DJs keep the money for themselves," Chapman remarks, "I usually get more respect as a musician. This is especially true when people notice that I am playing live music to recorded CD songs. It's something that they are not used to seeing."

Other times, Chapman is not so sure that musicians receive extra attention. "It just humbles me greatly," Chapman admits, "when I'm playing a monster sax solo and someone walks up and asks me to make an announcement or to play at a lower volume."

Fan fervor is a benefit for musicians that few Mobile DJs receive. "While touring with a band in Holland, a crowd of 40,000 people greeted us," Chapman recalls. "They were so excited; we had to sign hundreds of autographs each day for six days! Can you imagine a Mobile DJ being asked for even a single autograph?"

The availability of songs is another area that Chapman addresses, "A band can be success-



ful with just thirty songs, while a Mobile DJ often has access to thousands of songs to reach audiences with broader musical tastes. As a DJ, I can play songs that are easier to reproduce. It's buy, push, and play for a DJ versus days of rehearsal for a band member."

Reflections

Party Central currently owns and operates two Mobile DJ sound systems, two live band rigs, and a diesel truck to carry the equipment. "I'd eventually like to add more live musicians who could double as DJs," Chapman forecasts. "I think people all over the world would appreciate a live trumpet or guitar player who could also spin discs and professionally MC an event."

His formula for success? "I don't play the money game," he remarks. "I come from a background where quality should always reign over money. I'm polite, believe that the customer is always right, and I go out of my way to assist in tasks which are 'not my job' at an event. I do this because I truly love it. I will never retire!" Chapman exclaims.



According to Phil Chapman, some of the other major differences between his Mobile DJ and musician performances include:

| CATEGORY | MOBILE DJ | MUSICIAN |
|--|--|--|
| Cost of music equipment | \$5,000 - \$100,000 | \$100 - \$25,000 |
| Vehicle | Family car/van | \$1,000,000 touring bus/diesel |
| Entertainment area | 100-mile radius | Worldwide |
| Typical performance | Wedding, company party, school party, bar, recording studio | Concert tour, company |
| Equipment setup area | Often no stage; DJ setup sometimes an inconvenient afterthought for client | Professional stage area is a focal point of event performance |
| Clothing | Often formal (tuxedo, etc.) | Formal or casual |
| Number of available songs | 6,000; add dozens of songs monthly | 100; add a few songs monthly |
| Client wants only requested songs played | Sometimes | Never |
| Size of audiences | 50 - 2,000 | 50 - 50,000 |
| Respect from client/audience | Usually, but not always | Treated as stars of show |
| Audience expectations | Dancing, fun, low music volume for talking | Dancing, fun, high music volume anticipated, excitement, autographs, purchase band-related souvenirs |
| Audience reaction at end | Smiles & applause | Wild applause, screams, congratulations, hotel room keys thrown on stage |
| Perks | Occasional free meal & drinks | Free meals, drinks, hotel rooms, roadies, after-show parties, long list of demands included in contract, brown M&Ms removed from candy bowls |
| Trash Hotel Rooms | Never | Can't remember... |

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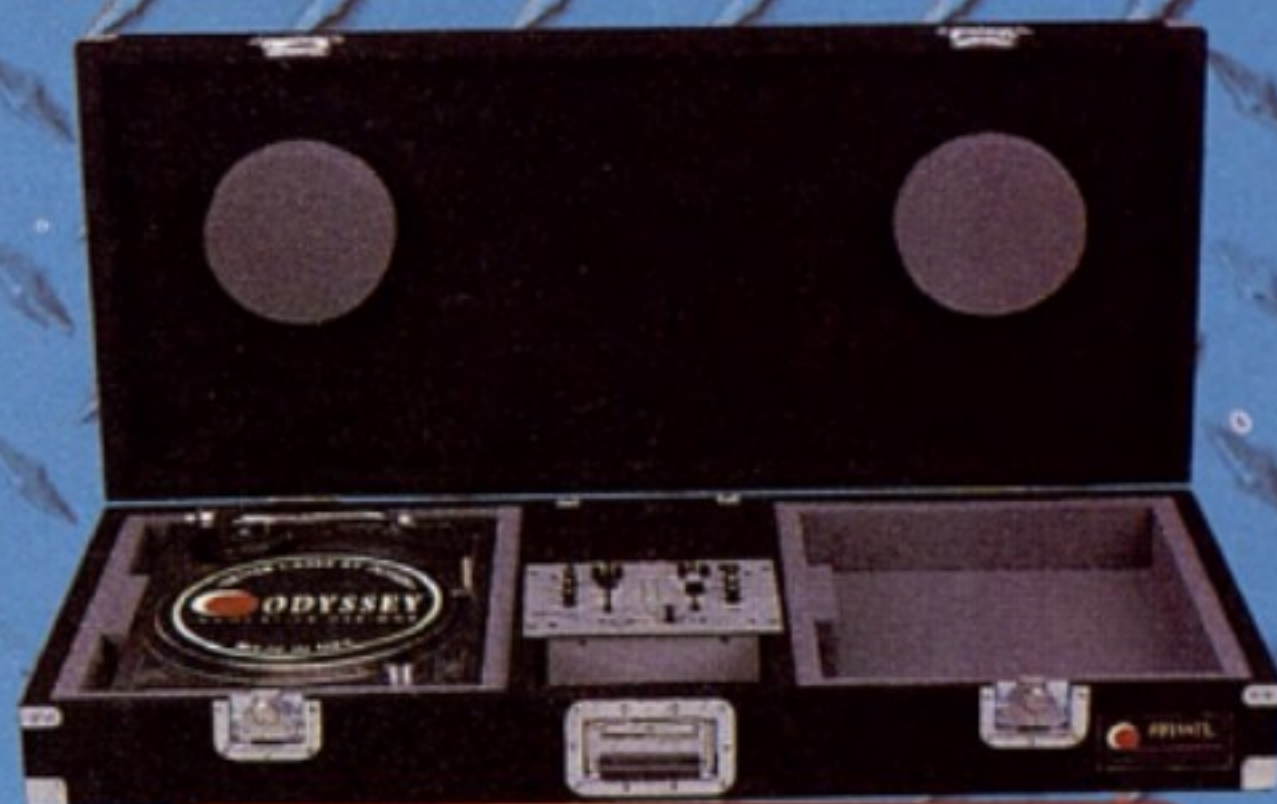
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The Swing THING

Unless you've been hiding under a Technics 1200 for the last six months, you know that Swing is back and in a big way! Retro-cool is all over the media and includes: Swing, Jump, Blues, Rockabilly, Western Swing, Lounge, Bachelor Pad and Ska.

This new retro-rennaissance boasts its own bands, disc jockeys, dance instructors, publications, independent record labels, clothing, language, hair styles, furniture, jewelry, illustrators, cars and more.

After a fifty year hiatus, men and women in retro-dress are now wildly partner dancing to the sounds of saxophones, trumpets, and trombones blaring out swing music played by DJs and live bands. The entertainers themselves are dressed in zoot suits, double-breasted '40s suits, short, loud, and wide '40s ties, fedoras, and two-tone wing-tip shoes. After the dance, patrons retire to their homes for cigars and brandy while watching such movies as *Swingers*, *Senior Prom*, *Stormy Weather*, *Drum Crazy*, and more.

Diverse and digital

This new Swing movement well underlines in musical form the era in American history that included Swing, Jazz, Blues, Rockabilly, Western Swing, Doo-wop and a capella. This music is the hybrid offspring of America's ethnic make-up: African-American, Euro-American and Mexican-American. The diversity is part of what makes the Swing movement so unique. Oddly enough, the proliferation of new "roots" musicians and bands, which we are now seeing, was facilitated by the invention of the compact disc, which brought about the massive re-release of thousands of obscure recordings in every genre. These recordings were formerly impossible to locate or prohibitively expensive. Simply stated, our American roots music heritage has been restored to us digitally on CD.

The roots

The term "Swing" itself is somewhat interchangeable. Some would trace it back to the Savoy Ballroom, "black" musicians and dancers armed with the musical innovations of Louis Armstrong ("Hot Jazz"). Hot Fives and Hot Sevens helped develop the formula for what was eventually called Swing music. Jazz visionaries like Louis Armstrong, Fletcher Henderson, Lucky Millinder, Jimmie Luceford, Chick Webb, and many others defined Swing even further. By the mid 1930s,



white Swing band leaders began hiring black arrangers which set about making Swing music and dancing safe for mainstream America.

The white dancers simplified the original dances so that club patrons could adapt to such dance routines as the Lindy Hop, St. Louis Shag, Western Swing, East Coast Swing and West Coast Swing. Big bands, with up to eighty musicians began springing up all over America. With the advent of World War II, however, the wartime economy forced the bands to cut back to fewer players (eight-to twelve-piece combos).

By the end of World War II, a great combo consisted of a honking saxophone and a new "instrument" known as an amplifier. Amplification helped such instruments as the guitar, keyboard, and even the stand up bass, become more prominent sounds in the mix. Many of these combos would play "Jump-Swing" or "Jump-Blues" pioneered by such artists as

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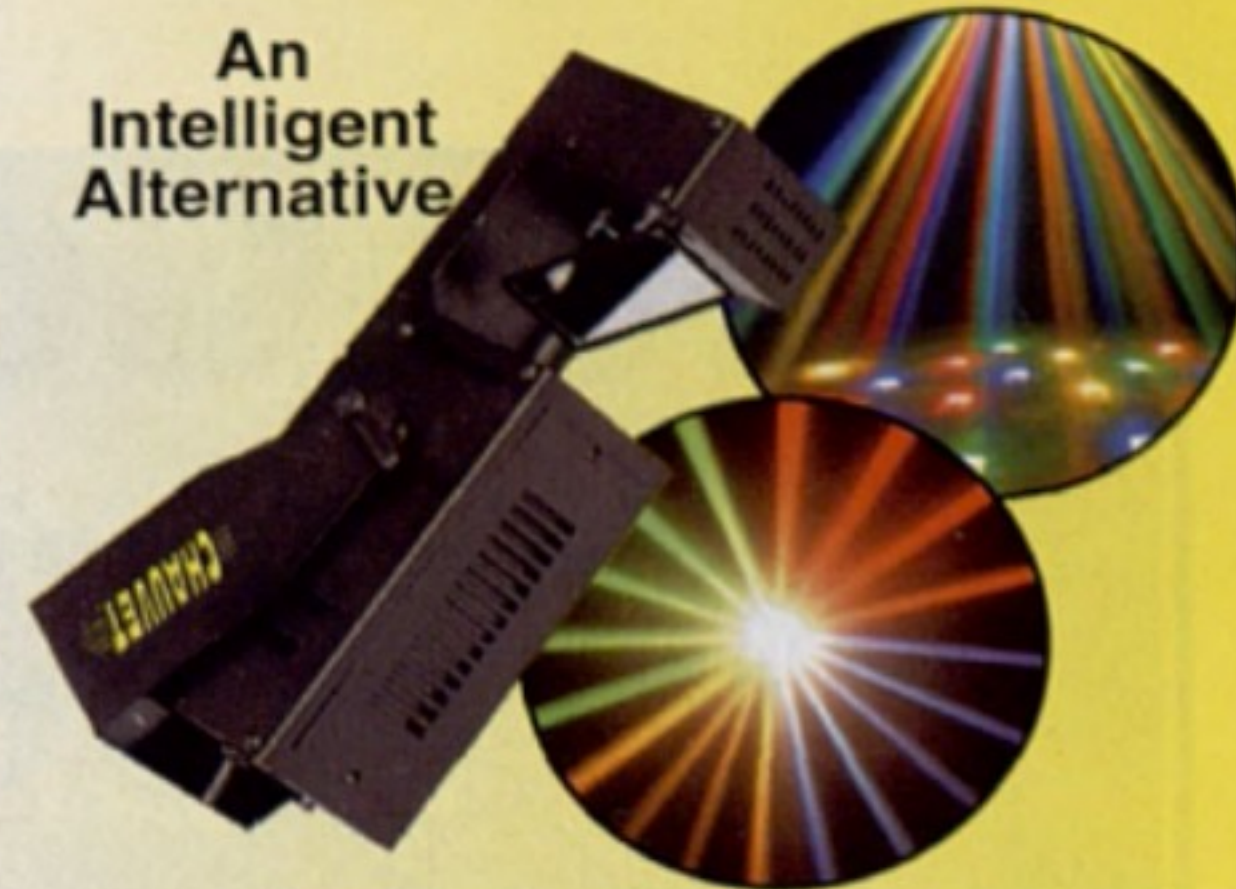
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Top 10 old time classics

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3. Take The A Train Duke Ellington
4. In The Mood Glenn Miller
5. Bei Mer Bist Du Schoen Andrew Sisters
6. Is You, Or Is You Ain't (Ma Baby) Louis Jordan
7. Christopher Columbus Dinah Washington
8. Fly Me To The Moon Frank Sinatra
9. Leap Frog Les Brown
10. Shiny Stockings Count Basie

Rozz's top 12 dancefloor favorites

1. Little Jazz Artie Shaw
2. Pink Cadillac Sammy Masters
3. Honeydripper Joe Liggins
4. Wheel Starts Turning Blues Jumpers
5. Blue Skies Lavay Smith
6. All Cuts Voodoo Marini
7. All Cuts Blue Plate Special
8. Rosetta Fly-Rite-Boys
9. Hot In Harlem Indigo Swing
10. Jumptown Steve Lucky
11. Baseball Bat Boogie Dem Brooklyn Bums
12. The Lamp Is Low Eddie Reed Big Band

Talking the talk

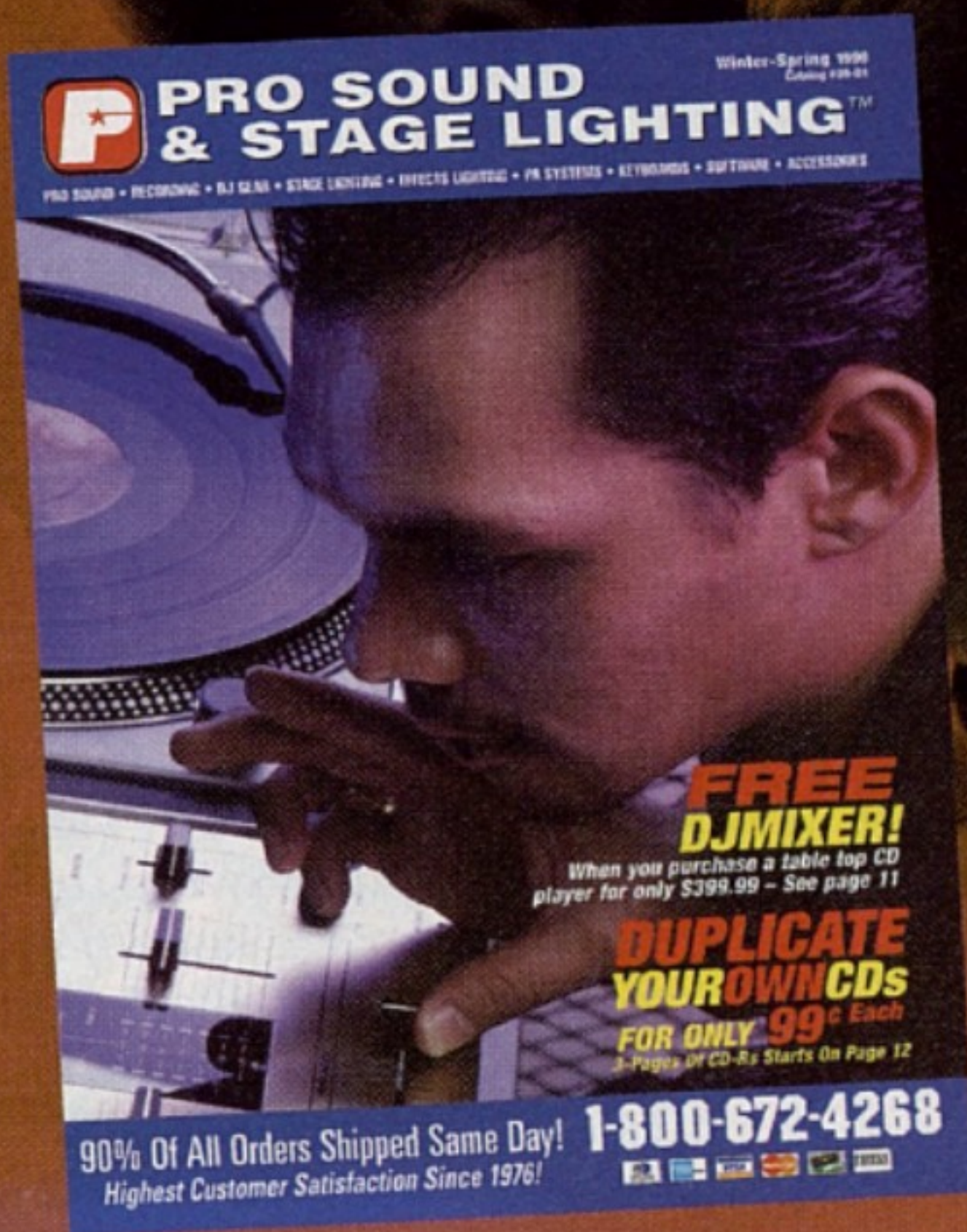
If you're goin' zoot you gotta know da jive. Check dis out and making the scene will be duck soup.

- Alligator A very handsome swing fan
Beat it out To emphasize a rhythm
Bangtails Racehorses
Blow Leave
Cabbage Money
Drape One's clothes
Duck soup Easy, piece of cake
Gasoline Alcohol
Gasser Blow hard, sax player blowing
Hash house Cheap restaurant
Hooch Liquor
Hep cat A person in the scene, someone cool
Jive The very slang your reading now
Mouse A quiet woman
Player Mover or shaker
Ring-a-ding Wild, crazy, nutty
Rug cutter A good dance or good dancer
Twirl Accomplished female swing dancer

Video recommendations

- "King Of Swing" Buddy Schwimmer
"Go From Two Left Feet To Dancing Elite" .. Jamie & Gail
"Work The Skirt" Slimstyle

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Louis Jordan was perhaps more responsible for creating "Blues & Rhythm" in the 1940s when he stripped down his bulky big band configu-

ration to a swingin', jumpin' six-piece combo. This new streamlined combo emphasized Hot Jazz, horn-driven amplification, and boogie and shuffle rhythms. This type of combo, similar to exactly what we are hearing and seeing in today's Neo-Swing, could swing better, ad lib more, have a looser sound, accent and honk the brass and reeds, and gig for much less than the bigger bands. The music had a rowdy, robust "honking and squealing sound."

How it fits in

The '90s have been described as the decade of past decades. With the collapse of high/low cultural distinctions, even ordinary household objects from '40s Sears' catalogs are being viewed as objects of beauty. The new Neo-Swing movement is very diversified, adding Latin, Metal, Rock, Doo-wop, strange chord patterns, Hard Country, Rockabilly, and more to the music. Reissues on CDs are sparking a renaissance of "roots" as today's kids are studying our American music, playing an instrument, and even playing in a big band once again.

Some people believe Swing dancing started with such dances as the Texas Tommy and the Charleston (with a combination of the two-step along with kicks). The most popular Swing-influenced dances were known as Scrontch, Mouche, Black Bottom, and Shim Sham Shimmy. Today, the dances are very versatile and have many names such as Jive, Jitterbug, Lindy Hop, Whip, Shag, East Coast Swing, Balboa, Western Swing, West Coast Swing, Imperial, Bob, Push, and Jamaican. For DJs looking for the latest way to fill the dancefloor, Swing has the sound and the energy to appeal to nearly every age in the house. 

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Magical Motivators!

BY JAY MAXWELL

CERTAIN SONGS CREATE THE SPECIAL BREW THAT CONJURES UP A MYSTICAL NIGHT.

One of the toughest challenges we face as DJs is changing the negative perception that many people have about our profession: the belief that our sole job is to just play music; any music. If you took a random poll asking why someone would hire a disc jockey for a party, a likely response would be, "So we have music to dance to."

Although that's true on the surface, we know there's much more to it. Most people hire us based on our ability to stimulate the crowd and get everyone involved. I'm often asked during the telephone interview about crowd motivation. The prospective client usually has a story to tell about the last time he had a friend of a friend of his nephew (or perhaps another DJ company) play for a party and, though he provided the music, no one would dance.

Crowd control

What separates the professional DJ from the wannabe is the ability to balance the right music at the right time with the right amount of crowd interaction. It's all timing.

One of the most frustrating things to experience is an event where everyone seems to have Velcro™ stuck to the seat of their pants. Regardless of what you play, even if they're all requests, nothing seems to light the fire and get people dancing. They may be tapping their toes and bobbing their heads, but they aren't dancing. It's times like these when you try to think of ways to get things hopping and bopping. It's times like these when you should size up the crowd and reach into your bag of tricks for a few songs from the accompanying list to activate the evening.

The magic

Some songs are more than dance music. They are magical. These songs contain that little something extra you look for to transform an otherwise dull evening into an event to remember. The magic that the songs on this list contain is mass motivation. They always prompt a response in the form of a body movement or verbal reply. A look at the list of songs that are often in a DJ's bag of tricks reveals several options to stimulate any age group. The No. 1 song at the

top of the list is not only a great dance song, but also one where everyone will go through the movements of spelling the title while singing at the top of their lungs: Y.M.C.A.

Another sure-fire motivator is the *Animal House* standard, *Shout*. This will resuscitate your audience as they raise their hands, jump up, squat down, get on their back to kick their feet up, and SHOUT! The *Chicken Dance* and the *Macarena* are two more prime examples of songs that require special hand and arm movements that are not found in typical dances; and everybody knows them!

In the act

If you want people to put their whole self into the act, then throw in the *Hokey Pokey*. If you want the crowd to support their local chiropractor the following morning, then have them bend over backwards to the *Limbo Rock*. Some songs like *The Loco-Motion*, *Come On 'N Ride It (The Train)* and *Hot, Hot, Hot* hold so much magic that the dancefloor nearly buckles from the action.

Some songs are an act within themselves. The *Time Warp* is great for a generation of party-goers who spent many a Saturday midnight with the cheesy classic *Rocky Horror Picture Show*. The *Grease Megamix* and *Paradise By the Dashboard Light* are bound to get interaction going between guys and gals. And let's not forget the chorus line routine many people perform when *New York, New York* pumps through your speakers.

Some songs have a small routine built into them. *Vogue* causes people to "freeze" momentarily as they "vogue" to the music. *Hip Hop Hooray* will have them raising and waving their arms back and forth, and *Rock Lobster* takes the dancers down, down, down. One of the newer songs on the list, *Raise the Roof*, requires an arm motion that imitates raising the roof.

Play it, they'll say it!

There are also songs that motivate a verbal response. *Mony Mony* has a risqué chant that may not be suitable for all occasions (and certainly not appropriate for the pages of this family-oriented publication), but everyone seems to know it. The ending of *Twist and Shout* always ends with a choral rendition of "Ahh, Ahh, Ahh," and *Whoomp! There It Is* will have everyone shouting "whoomp," as if on cue from you — the leader of the party.

Always have these songs handy. Not only are they superb ice breakers, but these are the songs with the spark to get the crowd motivated and involved. These are the songs that



even people who say they don't know how to dance will participate in. Whether you are playing for a sweet sixteen or a World War II reunion, you will find the appropriate magical songs on this list.

So the next time someone asks what makes you different from someone just pushing "play" on a CD player, remind them that you, as a professional DJ, know the magic that motivates the crowd... abracadabra!



MAXWELL'S MAGIC MOTIVATORS

| Song Title | Artist |
|-------------------------------------|-------------------------|
| 1. Y.M.C.A. | Village People |
| 2. Shout | Otis Day (Animal House) |
| 3. Chicken Dance | Emeralds |
| 4. Macarena | Los Del Rio |
| 5. Come On 'N Ride It (The Train) | Quad City DJ's |
| 6. Hokey Pokey | Ray Anthony |
| 7. Limbo Rock | Chubby Checker |
| 8. Twist and Shout | The Beatles |
| 9. New York, New York | Frank Sinatra |
| 10. Whoomp! There It Is | Tag Team |
| 11. The Loco-Motion | Kylie Minogue |
| 12. Raise The Roof | Luke |
| 13. Mony Mony | Billy Idol |
| 14. Hot Hot Hot | Buster Poindexter |
| 15. Bunny Hop | Ray Anthony |
| 16. Vogue | Madonna |
| 17. Jump Around | House Of Pain |
| 18. Let Me Clear My Throat | DJ Kool |
| 19. Time Warp | Rocky Horror |
| 20. Da Butt | E.U. |
| 21. Rock Lobster | B-52's |
| 22. Too Legit To Quit | Hammer |
| 23. Hip Hop Hooray | Naughty By Nature |
| 24. Paradise By The Dashboard Light | Meatloaf |
| 25. Grease Megamix | Newton-John / Travolta |

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..... TOMMY DORSEY
King Porter Stomp BENNY GOODMAN
Linger In My Arms A Little Longer
..... LOUIS ARMSTRONG
Cherokee CHARLIE BARNET
I Got It Bad (And That Ain't Good) DUKE
..... ELLINGTON w/ IVIE ANDERSON
Oh Yes, Take Another Guess ELLA FITZGERALD
..... w/ BENNY GOODMAN ORCH.
Robbin's Nest COUNT BASIE
Traffic Jam ARTIE SHAW
I Didn't Know About You LENA HORNE
I Can't Get Started BENNY GOODMAN
Stormy Monday Blues BILLY ECKSTINE
..... w/ EARL HINES ORCH.
Moonlight Serenade GLENN MILLER
Do You Know Why? FRANK SINATRA
..... w/ TOMMY DORSEY ORCH.
Jazznocracy JIMMIE LUNCEFORD
Daydream JOHNNY HODGES
I'se A-Muggin' JACK TEAGARDEN
Sing, Sing, Sing BENNY GOODMAN
Take The 'A' Train DUKE ELLINGTON
Don't Be That Way BENNY GOODMAN
Whoa Babe LIONEL HAMPTON
Cheek To Cheek COUNT BASIE

I'm Gonna Clap My Hands GENE KRUPA
Minnie The Moocher CAB CALLOWAY
Rockin' In Rhythm CHARLIE BARNET
Rock And Ride HARLAN LEONARD
No Variety Blues LOUIS ARMSTRONG
In The Mood GLENN MILLER
Any Old Time BILLIE HOLIDAY
..... w/ ARTIE SHAW ORCH.
Tuxedo Junction ERSKINE HAWKINS
Big John Special BENNY GOODMAN
..... w/ HARRY JAMES
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Elected ALICE COOPER
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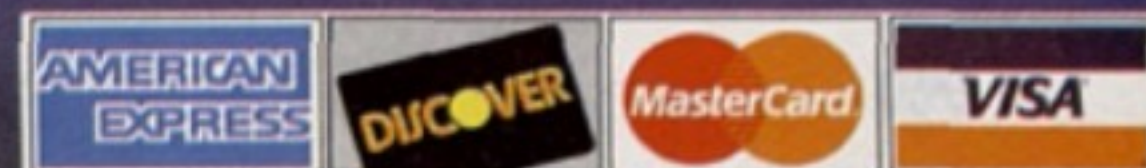
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 Once Bitten Twice Shy IAN HUNTER
 & MICK RONSON
 Motor Bikin' CHRIS SPEDDING
 Seven Deadly Finns BRIAN ENO
 Cherry Bomb THE RUNAWAYS
 Solid Gold Easy Action T. REX
 Standing In The Road BLACKFOOT SUE
 Dyna-mite MUD
 Angel Face THE GLITTER BAND
 Dance With The Devil COZY POWELL
 New York Groove HELLO
 I Love Rock And Roll ARROWS
 Can The Can SUZI QUATRO

A Rocker's delight. "ALL TIME GREATEST ROCK" features top Rock anthems from the '60s through the '90s. An excellent compilation on two CDs.



Dancing In The Dark BRUCE SPRINGSTEEN
 Tonight's The Night ROD STEWART
 Go Your Own Way FLEETWOOD MAC
 Love The One You're With STEPHEN SILLS
 Everybody Hurts REM
 More Than Words EXTREME
 Not Where It's At DEL AMITRI
 Over My Shoulder .. MIKE & THE MECHANICS
 I'll Stand By You THE PRETENDERS
 She's Gone DARYL HALL & JOHN OATES
 Take My Breath Away BERLIN
 One By One CHER
 Stay SHAKESPEARE'S SISTER
 In The Air Tonight PHIL COLLINS
 Alone HEART
 November Rain GUNS N' ROSES
 I Want To Know What Love Is FOREIGNER
 I'd Do Anything For Love MEAT LOAF
 Wonderful Tonight ERIC CLAPTON
 China Girl DAVID BOWIE
 You're In My Heart ROD STEWART

Kayleigh MARILLION
 Walking In Memphis MARC COHN
 Drive THE CARS
 Fool (If You Think It's Over) CHRIS REA
 Knockin' On Heaven's Door BOB DYLAN
 Real Gone Kid DEACON BLUE
 What A Fool Believes THE DOOBIE BROS.
 Black Velvet ALANNAH MILES
 Hazard RICHARD MARX
 Broken Wings MR. MISTER
 Ride Like The Wind CHRISTOPHER CROSS
 House Of The Rising Sun THE ANIMALS
 More Than A Feeling BOSTON
 Love Is A Battlefield PAT BENATAR
 Are U Gonna Go My Way LENNY KRAVITZ
 Running On Empty JACKSON BROWNE

The newest "HIP HOP HITS Vol.2" includes many of today's hottest Hip-Hop hits and acts. Available in clean or explicit versions, this compilation is right on the pulse of Hip-Hop.

Track listing is:

Still Not A Player BIG PUNISHER w/ JOE
 Money Ain't A Thang JERMAINE DUPRI
 w/ JAY-Z
 We Be Clubbin' ICE CUBE
 Money, Power and Respect THE LOX
 Deja Vu LORD TARIQ & PETER GUNZ
 Do 4 Love TUPAC SHAKUR
 Party Ain't A Party QUEEN PEN
 Turn It Up BUSTA RHYMES
 Get At Me Dog DMX
 Still A G Thang SNOOP DOGG
 I Got The Hook Up MASTER P
 It's Alright JAY-Z
 Whatcha Gonna Do JAYO FELONY
 Horse & Carriage CAM'RON
 N.O.R.E NOREAGA
 Luv 2 Luv You TIMBALAND & MAGOO
 4,3,2,1 LL COOL J
 Gone Til November WYCLEF JEAN

An excellent source of current and breaking hits, the new "NOW DANCE '98" is available. The variety of tracks makes it suitable for Club and Mobile Jocks. The artists and hits included are among the biggest and some are sure to be climbing the charts in '99. Tracks are:

Music Sounds Better With You (Radio Edit)
 STARDUST
 Together Again JANET JACKSON
 Feel It THE TAMPERER w/ MAYA
 Bamboogie BAMBOO
 You Ain't Seen Nothing Yet BUS STOP
 w/ RANDY BACHMAN
 Gangster Trippin' FATBOY SLIM
 Girlfriend (D*Influence Real Live Mix) BILLIE
 Life Is A Flower ACE OF BASE
 Sex On The Beach T SPOON
 Lady Marmalade ALL SAINTS
 More Than A Woman 911
 One For Sorrow STEPS
 Here's Where The Story Ends TIN TIN OUT
 w/ SHELLEY NELSON
 Crush (Dance Mix) JENNIFER PAIGE
 Because We Want To BILLIE

Stop SPICE GIRLS
 On The Top Of The World DIVA SURPRISE
 w/ GEORGIA JONES
 Burnin' BABY BUMPS
 Teardrops LOVESTATION
 The Music I Like ALEXIA
 Timerider DJ QUICKSILVER
 Mysterious Times SASH! w/ TINA COUSINS
 I Can't Help Myself LUCID
 Beachball (Tall Paul 98) NALIN & KANE
 Cafe Del Mar ENERGY 52
 Would You...? TOUCH & GO
 The Rockafeller Skank FATBOY SLIM
 Brimful Of Asha
 (Norman Cook Remix) CORNERSHOP
 It's Like That RUN DMC vs JASON NEVINS
 Sounds Of Wickedness TZANT
 I Got 5 On It (Radio Remix) LUNIZ
 Sexy Cinderella
 (Cutfather & Joe) LYNDEN DAVID HALL
 I Want U (Booker T. Mix) ROSIE GAINES
 Everbody Dance (The Horn Song)
 BARBARA TUCKER
 Keep On Dancin' (Let's Go)
 PERPETUAL MOTION
 1998 BINARY FINARY
 Let Me Show You CAMISRA
 Storm STORM
 Music Sounds Better With You
 (DJ Sneak Mix) STARDUST
 La MARC ET CLAUDE
 Disco Cop BLUE ADONIS
 Up And Down VENGABOYS

In the category of complete party CDs comes another new compilation from the "As Seen On TV!" group. "MAKE YOU SWEAT!" is a new two-CD set filled with an impressive line up of all time top party songs. From Rock to Disco to Pop and Hip-Hop, there's something for everybody here.

Feel Like Makin' Love BAD COMPANY
 Need You Tonight INXS
 Be My Lover LA BOUCHE
 Can't Get Enough Of Your Love Babe
 BARRY WHITE
 Your Body's Callin' R. KELLY
 The Humpty Dance DIGITAL UNDERGROUND
 I'm Too Sexy RIGHT SAID FRED
 Simply Irresistable ROBERT PALMER
 The Stroke BILLY SQUIER
 Whip It DEVO
 Strut SHEENA EASTON
 Do What You Do JERMAINE JACKSON
 Whatcha See Is What You Get THE DRAMATICS
 Do It (Til You're Satisfied) B.T. EXPRESS
 Naughty Girls (Need Love Too)
 SAMANTHA FOX
 Shake Your Groove Thing PEACHES & HERB
 So Into You ATLANTA RHYTHM SECTION
 Wild Thing TONE LOC
 Tell Me Something Good RUFUS
 Hot Blooded FOREIGNER
 Knockin' Boots CANDYMAN
 Stroke You Up CHANGING FACES
 Lady Marmalade LaBELLE

Get Down Tonight KC
 & THE SUNSHINE BAND
 Good Vibrations MARKY MARK
 & THE FUNKY BUNCH
 Just What I Needed THE CARS
 I Get Weak BELINDA CARLISLE
 Disco Lady JOHNNIE TAYLOR
 Cold Sweat (Pt.1) JAMES BROWN
 Slow And Sexy SHABBA RANKS
 Talk Dirty To Me POISON
 Shake You Down GREGORY ABBOTT
 Kiss You All Over EXILE
 Pillow Talk SYLVIA
 Make Me Lose Control ERIC CARMEN

Destined to carry many excellent hits into the new year, the recent release of "D.J. MIX '99" features mostly current smash Dance and Hip-Hop hits in a nonstop and trackable format. With two CDs of hits and a third bonus CD, it's sure to get good use in '99.

Gone Til November
 (The Makin' Runs Remix) WYCLEF JEAN
 No, No, No (Part 2) DESTINY'S CHILD
 w/ WYCLEF JEAN
 No Tengo Dinero LOS UMBRELLOS
 This Is How We Party S.O.A.P.
 The Party Continues (Video Version)
 JERMAINE DUPRI w/ DA BRAT & USHER
 Romeo & Juliet SYLK-E FINE w/ CHILL
 Can't Keep My Hands Off You (Radio) .. REACT
 You Only Have To Say You Love Me
 HANNAH JONES
 Sugar Cane SPACE MONKEYS
 Do Your Thing 7 MILE
 Don't Leave Me BLACKSTREET
 D.J. Mix '99 Theme
 Deja Vu (Uptown Baby) LORD TARIQ
 Are You Jimmy Ray
 (Jimcon Extended Mix) JIMMY RAY
 Ding-A-Ling HI-TOWN DJ's
 Ninety Nine (Flash The Message)
 (LP Radio Edit) JOHN FORTE
 (Sex U Up) The Way You Like It
 (Radio Edit) LFO
 We Come To Party (Album Version) N-TYCE
 Superhero DAZE
 Babe (Album Mix) DISGUY
 Hungry COMMON
 Watcha Gonna Do? LINK
 Torn (Definitive Radio Edit) ... NATALIE BROWN
 Say It VOICES OF THEORY
 BONUS CD 3: call for listing

Some compilations get lots of play for years. This is clearly true of "THE GREATEST PARTY ALBUM UNDER THE SUN." This two-CD set continues to be an excellent party pak.
 C'mon Everybody EDDIE COCHRAN
 La Bamba RITCHIE VALENS
 (We're Gonna) Rock Around The Clock
 BILL HALEY & HIS COMETS
 Let's Twist Again CHUBBY CHECKER
 Hippy Hippy Shake
 THE SWINGING BLUE JEANS
 Shout LULU & THE LUVVERS

Reet Petite JACKIE WILSON
 The Locomotion LITTLE EVA
 Do Wah Diddy Diddy MANFRED MANN
 Mony Mony TOMMY JAMES
 & THE SHONDELLS
 Let's Dance CHRIS MONTEZ
 Hi Ho Silver Lining JEFF BECK
 Tiger Feet MUD
 See My Baby Jive WIZZARD
 Leader Of The Gang GARY GLITTER
 Rockin' All Over The World STATUS QUO
 2-4-6-8 Motorway TOM ROBINSON BAND
 That's The Way (I Like It) KC
 & THE SUNSHINE BAND
 Celebration KOOL & THE GANG
 I Will Survive GLORIA GAYNOR
 Y.M.C.A ('93 Remix) VILLAGE PEOPLE
 Never Can Say Goodbye COMMUNARDS
 Move Closer PHYLLIS NELSON
 True SPANDAU BALLET
 Shoop Shoop Song (It's In His Kiss) CHER
 Grease Mega Mix JOHN TRAVOLTA
 & OLIVIA NEWTON JOHN
 Mustang Sally THE COMMITMENTS
 I'm A Believer REEVES & MORTIMER / EMF
 Young At Heart BLUEBELLS
 Come On Eileen DEXY'S MIDNIGHT RUNNERS
 One Step Beyond MADNESS
 The Can Can BAD MANNERS
 Oh Carolina SHAGGY
 Here Comes The Hotstepper INI KAMOZE
 Twist And Shout CHAKA DEMUS & PLIERS
 I'm Too Sexy RIGHT SAID FRED
 Ride On Time BLACK BOX
 The Only Way Is Up YAZZ
 Saturday Night WHIGFIELD
 Things Can Only Get Better D:REAM
 Relight My Fire TAKE THAT
 The Best TINA TURNER
 Unchained Melody ROBSON & JEROME
 You'll Never Walk Alone GERRY
 & THE PACEMAKERS

If you're looking for unique versions of monster hits, pick up "EVERYBODY DANCE: Remixed Dance Classics." It's ranked among the most sought-after favorites of the year. Available as a two- or three-CD set.
 Good Times
 (Remixed by A Touch Of Jazz) CHIC
 Rapper's Delight
 (Remixed by That Kid) SUGARHILL GANG
 Dance, Dance Dance
 (Remixed by Pal Joey) CHIC & EARTH PEOPLE
 Could It Be I'm Falling In Love
 (Remixed by Paul Simpson) SPINNERS
 He's The Greatest Dancer (Remixed by Brutal Bill Marquez) SISTER SLEDGE
 I Want Your Love
 (Remixed by Stonebridge) CHIC
 Owner Of A Lonely Heart
 (Remixed by Todd Terry) YES
 Runaway Love (Remixed by Masters At Work) .
 LINDA CLIFFORD
 Weekend (Remixed by Tommy Musto)
 PHREEK

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- The name of your mobile company and city and state where located
- Call letters, shift and format of the radio station you work
- A few brief comments explaining how your radio job has helped your mobile service, or vice versa
- Your business card with a phone number at which to contact you

Drop it all in the mail to:

Mobile Beat Magazine

P.O. Box 309, East Rochester, NY 14445

Respect (Remixed by Albert Cabrera)
 ARETHA FRANKLIN
 Everybody Dance
 (Remixed by Glenn Friscia) CHIC
 Rock Steady (Remixed by Arif Mardin)
 ARETHA FRANKLIN
 Funky Sensation (Remixed by Masters At Work)
 GWEN McCRAE
 The Night The Lights Went Out (Remixed by The Black Science Orch.) THE TRAMMPS
 Soul Makossa (Remixed by Johnny D
 & Nicky P) MANU DIBANGO
 Can You Move (Remixed by David Morales) ...
 MODERN ROMANCE
 We Are Family (Remixed by Marly Marl)
 SISTER SLEDGE
 You Are In My System
 (Remixed by Todd Terry) THE SYSTEM
 I'll Be Around (Remixed by Paul Simpson)
 SPINNERS
 Thinking Of You
 (Remixed by Ramp) SISTER SLEDGE
 Just A Touch Of Love (Remixed by Masters At Work) SLAVE
 Twilight Zone / Twilight Tone (Remixed by Jason Nevins & Albert Cabrera)
 MANHATTAN TRANSFER
 Hi-Jack (Remixed by Johnny D & Nicky P)
 HERBIE MANN
 Sometimes (Remixed by Todd Terry) .. MAX Q
 DISC 3:
 New Bell (Remixed by Masters At Work)
 MANU DIBANGO
 Thinking Of You (Re-Touch Mix) (Remixed by

MUSIC NEWS

Joey Negro) SISTER SLEDGE
 Respect (Remixed by Jonathan Peters)
 ARETHA FRANKLIN
 Hi-Jack (Remixed by King Britt) HERBIE MANN

The "NO. 1 DANCE PARTY ALBUM" is loaded with 43 tracks from recent '90s to classic favorites.

Amazon.com's Artists of the Year

Alternative - Belle & Sebastian
 Blues - Shemekia Copeland
 Children's - Elmo
 Classical - Andrew Manze
 Country - Ralph Stanley
 Dance - Fatboy Slim
 Folk - Billy Bragg / Wilco
 Hip Hop - Black Star
 International - Cesaria Evora
 Jazz - Medeski, Martin & Wood
 Misc. - Othar Turner
 New Age - Loreena McKennitt
 Opera - Renée Fleming
 Pop - Burt Bacharach
 R&B - Lauryn Hill
 Rock - Bob Dylan
 Soundtracks - Randy Newman

Listed by category



Encore Une Fois SASH!
 Free ULTRA NATE
 Do Ya Think I'm Sexy? N-TRANCE
 w/ ROD STEWART
 U Sexy Thing CLOCK
 Freed From Desire GALA
 Best Love THE COURSE
 Don't Give Me Your Life ALEX PARTY
 Boom, Boom, Boom OUTHERE BROTHERS
 Pump Up The Volume M/A/R/R/S
 Sweets For My Sweet CJ LEWIS

Two Can Play That Game BOBBY BROWN
 Things Can Only Get Better D:REAM
 Theme From S-Express S-EXPRESS
 I Luv U Baby THE ORIGINAL
 Relight My Fire TAKE THAT
 Saturday Night WHIGFIELD
 Just A Little Bit GINA G
 Guaglione PEREZ PREZ PRADO
 The Macarena LOS DEL RIO
 Yodel In The Canyon Of Love DO RE MI
 w/ KERRY
 5, 6, 7, 8 STEPS
 Flashdance...What A Feeling IRENE CARA
 Ladies Night KOOL & THE GANG
 We Are Family SISTER SLEDGE
 A Night To Remember SHALAMAR
 Bad Girls DONNA SUMMER
 It's Raining Men WEATHER GIRLS
 The Only Way Is Up YAZZ
 Dancing Queen ABBA
 Tainted Love SOFT CELL
 Relax FRANKIE GOES TO HOLLYWOOD
 Dizzy VIC REEVES & THE WONDER STUFF
 Come On Eileen DEXY'S MIDNIGHT RUNNERS
 Tiger Feet MUD
 Rock And Roll (Part 2) GARY GLITTER
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Dynamic Duo

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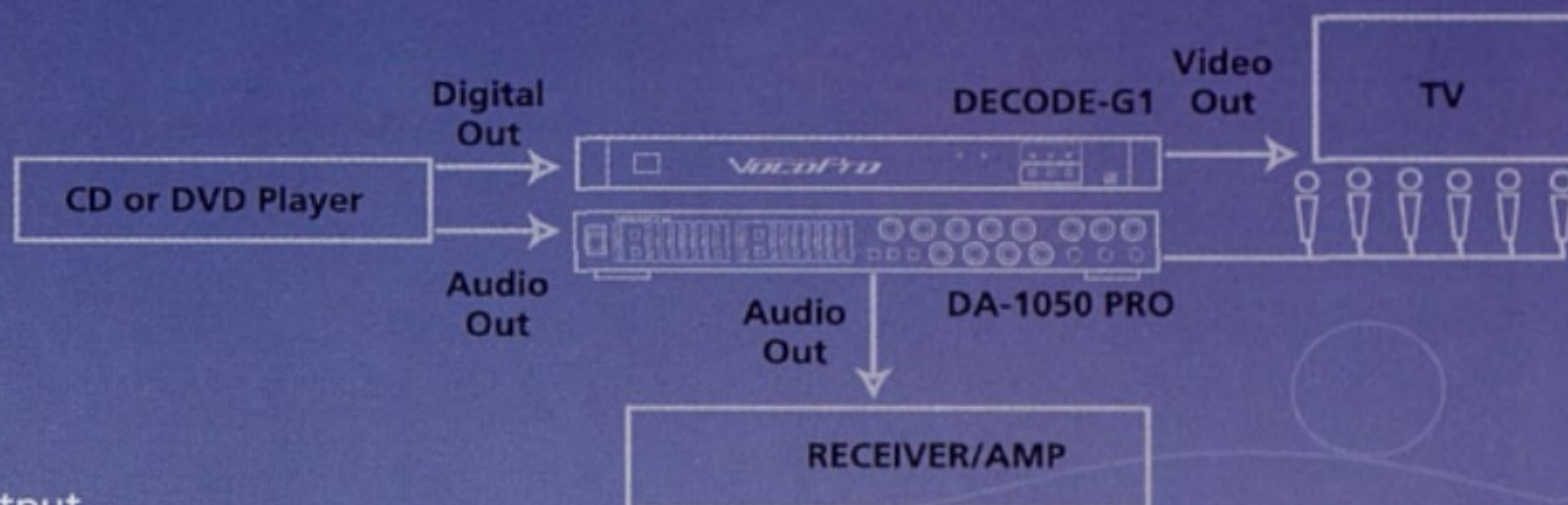
Figure.1 Examples of player with digital output

| CD Players | Disc Capacity | Digital Output |
|------------------|---------------|----------------|
| JVC XL-MC334 | 200 | Optical |
| Kenwood CD-2260M | 200 | Coaxial |
| Kenwood CD-2280M | 200 | Coaxial |
| Pioneer PD-F607 | 25 | Optical |
| Pioneer PD-F957 | 100+1 | Optical |
| Sony CDP-CX53 | 50+1 | Optical |
| Sony CDP-CX255 | 200 | Optical |
| Yamaha CDC-902 | 5 | Optical |

DVD Players

Most DVD players are equipped with optical or coaxial output

Figure.2 Connections



Specifications

DA-1050 PRO

- 3 Dual-Input Mic Preamplifiers Accommodate a Total of 6 Microphones (3 Front, 3 Rear)
- 3-Band Parametric Equalizer for Microphones, Features Sweep-Midrange Control to Lift Particular Characteristics of the Vocal or Suppressed for Feedback Elimination
- Digital Echo with Repeat and Delay Controls Help Singers Sound Great!
- Dual 7 Band Stereo Equalizer for Precise Room Tuning

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Don't Leave Me This Way COMMUNARDS
 GREASE MEGAMIX: You're The One That I
 Want/Greased Lightning/Summer Nights
 TRAVOLTA & NEWTON JOHN
 I Will Survive GLORIA GAYNOR

The two-CD "DISCO MIX '96" has been
 heating up dancefloors for several years and is
 still a sure thing!

I Will Survive GLORIA GAYNOR
 Funkytown LIPPS, INC.
 Boogie Nights HEATWAVE
 I'm Every Woman CHAKA KHAN
 Lady Marmalade LABELLE
 Blame It On The Boogie JACKSONS
 That's The Way (I Like It)
 KC & THE SUNSHINE BAND
 Ain't Nobody RUFUS & CHAKA KHAN
 A Night To Remember SHALAMAR
 You To Me Are Everything THE REAL THING
 Is It Love You're After ROSE ROYCE
 And The Beat Goes On THE WHISPERS
 Forget Me Nots PATRICE RUSHEN
 Heaven Must Be Missing An Angel TAVARES
 We Are Family SISTER SLEDGE
 Use It Up And Wear It Out ODYSSEY
 Let's Groove EARTH WIND & FIRE
 I Feel Love DONNA SUMMER
 You Make Me Feel (Mighty Real) ... SYLVESTER
 Disco Inferno THE TRAMMPS
 Play That Funky Music WILD CHERRY
 Hang On In There Baby JOHNNY BRISTOL
 Going Back To My Roots ODYSSEY
 If I Can't Have You YVONNE ELLIMAN
 Good Times CHIC
 Best Of My Love EMOTIONS
 The Hustle VAN McCOY
 & THE SOUL CITY SYMPHONY
 Lost In Music SISTER SLEDGE
 Theme From Shaft ISAAC HAYES
 Young Hearts Run Free CANDI STATON
 Le Freak CHIC
 I.O.U. FREEEZ
 Jump To The Beat STACY LATTISAW
 Celebration KOOL AND THE GANG
 Yes Sir, I Can Boogie BACCARA
 Working My Way Back To You
 DETROIT SPINNERS
 Boogie Oogie Oogie TASTE OF HONEY
 Ring My Bell ANITA WARD
 Rasputin BONEY M
 Boogie Wonderland ... EARTH WIND AND FIRE

Outstanding hits made "SIMPLY THE BEST
 LOVE SONGS" one of the best. This two-CD
 compilation is still in demand.

Holding Back The Years SIMPLY RED
 Drive THE CARS
 Move Closer PHYLLIS NELSON
 Glory Of Love PETER CETERA
 Always ATLANTIC STARR
 Don't Know Much LINDA RONSTADT
 w/ AARON NEVILLE
 Anything For You GLORIA ESTEFAN
 Eternal Flame THE BANGLES
 The Power Of Love

..... FRANKIE GOES TO HOLLYWOOD
 It Must Have Been Love ROXETTE
 I Don't Want To Talk About It
 EVERYTHING BUT THE GIRL
 Walk On By DIONNE WARWICK
 Stand By Me BEN E. KING
 When A Man Loves A Woman . PERCY SLEDGE
 I Say A Little Prayer ARETHA FRANKLIN
 Make It With You BREAD
 Love Don't Live Here Anymore ... ROSE ROYCE
 I'm Not In Love 10CC
 One Day I'll Fly Away RANDY CRAWFORD
 Without You NILSSON
 The Power Of Love JENNIFER RUSH
 True SPANDAU BALLET
 Time After Time CYNDI LAUPER
 Save A Prayer DURAN DURAN
 Missing You JOHN WAITE
 I Want To Know What Love Is FOREIGNER
 Love On The Rocks NEIL DIAMOND
 Have I Told You Lately ROD STEWART
 Wherever I Lay My Hat
 (That's My Home) PAUL YOUNG
 Everybody Hurts R.E.M.
 Kiss From A Rose SEAL
 Constant Craving K.D. LANG
 Sign Your Name TERENCE TRENT D'ARBY
 Forever Love GARY BARLOW
 How Deep Is Your Love TAKE THAT
 Angel ARETHA FRANKLIN
 Stars SIMPLY RED

For several years running the three-CD set
 "BEST JAZZ ALBUM... EVER!" continues to be a
 huge favorite.

Let There Be Love NAT KING COLE
 & GEORGE SHEARING
 I Get A Kick Out Of You ELLA FITZGERALD
 Mad About The Boy DINAH WASHINGTON
 Fever PEGGY LEE
 Cry Me A River JULIE LONDON
 That Ole Devil Called Love BILLIE HOLIDAY
 Take The 'A' Train DUKE ELLINGTON
 Minnie The Moocher CAB CALLOWAY
 Five Guys Named Moe LOUIS JORDAN
 Hello Dolly LOUIS ARMSTRONG
 Ain't Misbehavin' FATS WALLER
 Relax LEON REDBONE
 Summertime SARAH VAUGHAN
 Misty ERROL GARNER
 A Foggy Day BARNEY KESSEL
 Night And Day DJANGO REINHARDT
 Let's Get Lost CHET BAKER
 I Wish I Knew (How It Would Feel To Be Free) .
 BILLY TAYLOR TRIO
 That Kid From Red Bank COUNT BASIE
 Take Five DAVE BRUBECK
 Birdland WEATHER REPORT
 Running Away RAY AYERS
 Watermelon Man MONGO SANTAMARIA
 Moondance GEORGIE FAME
 & VAN MORRISON w/ JON HENDRICKS
 Do Nothing Till You Hear From Me
 MOSE ALLISON
 Wade In The Water RAMSEY LEWIS TRIO
 Dropping Bombs On The Whitehouse

..... STYLE COUNCIL
 (Round, Round, Round) Blue Rondo A La Turk
 AL JARREAU
 So What RONNY JORDAN
 Breezin' GEORGE BENSON
 Morning Dance SPYRO GYRA
 Last Night At Danceland . RANDY CRAWFORD
 The Girl From Ipanema . STATE OF THE HEART
 Travels PAT METHENY
 So What MILES DAVIS
 Cantaloupe Island HERBIE HANCOCK
 Round Midnight THELONIOUS MONK
 Song For My Father HORACE SILVER
 The Sidewinder LEE MORGAN
 Moanin' ART BLAKEY
 Midnight Blue KENNY BURRELL
 Eleanor Rigby STANLEY JORDAN
 Goodbye Pork Pie Hat CHARLES MINGUS
 Ornithology CHARLIE PARKER
 Blue Train JOHN COLTRANE

Another top favorite for several years running
 is the "NO. 1 MOTOWN ALBUM". Two CDs
 and 46 tracks—this is a gem!

I Heard It Through The Grapevine
 MARVIN GAYE
 I Just Called To Say I Love You
 STEVIE WONDER
 The Tracks Of My Tears .. SMOKEY ROBINSON
 & THE MIRACLES
 Easy COMMODORES
 Ben MICHAEL JACKSON
 Help Me Make It Through The Night
 GLADYS KNIGHT & THE PIPS
 Just My Imagination (Running Away From Me)
 THE TEMPTATIONS
 What Becomes Of The Broken Hearted
 JIMMY RUFFIN
 You Are Everything DIANA ROSS
 & MARVIN GAYE
 You're All I Need To Get By MARVIN GAYE
 & TAMMI TERRELL
 Endless Love ... DIANA ROSS & LIONEL RICHIE
 I'm Still Waiting DIANA ROSS
 Three Times A Lady COMMODORES
 Do You Know Where You're Going To
 (Theme From Mahogany) DIANA ROSS
 Got To Be There MICHAEL JACKSON
 With You I'm Born Again BILLY PRESTON
 & SYREETA
 Let's Get It On MARVIN GAYE
 Still Water (Love) FOUR TOPS
 Reflections DIANA ROSS & SUPREMES
 One For The Money HORACE BROWN
 Your Love Is A 187 WHITEHEAD BROTHERS
 I'll Make Love To You BOYZ II MEN
 Dancing In The Street MARTHA REEVES
 & THE VANDELLAS
 Tears Of A Clown SMOKEY ROBINSON
 & THE MIRACLES
 My Guy MARY WELLS
 Reach Out I'll Be There FOUR TOPS
 I Want You Back JACKSON 5
 It's A Shame DETROIT SPINNERS
 I'll Pick A Rose For My Rose . MARV JOHNSON
 You Keep Me Hanging On DIANA ROSS

..... & THE SUPREMES
 Love Machine MIRACLES
 Let's Get Serious JERMAINE JACKSON
 War EDWIN STARR
 All Night Long MARY JANE GIRLS
 This Old Heart Of Mine (Is Weak For You)
 ISLEY BROTHERS
 Stoned Love THE SUPREMES
 I Don't Blame You At All . SMOKEY ROBINSON
 & THE MIRACLES
 I'm Gonna Make You Love Me DIANA /
 SUPREMES / TEMPTATIONS
 What's Going On MARVIN GAYE
 Being With You SMOKEY ROBINSON
 Still COMMODORES
 All Of My Life DIANA ROSS
 Ain't Nothing Like The Real Thing MARVIN
 GAYE / TAMMI TERRELL
 Looking Through The Window JACKSON 5
 Groove Thang ZHANE
 I Love Your Smile SHANICE

For Pop hits of the '50s and '60s, "THOSE WONDERFUL YEARS" (a two-CD set) is as prime a choice today as were these hits in their day.

Theme From "A Summer Place" . PERCY FAITH
 & HIS ORCHESTRA
 Memories Are Made Of This DEAN MARTIN
 Allegheny Moon PATTI PAGE
 The Yellow Rose Of Texas MITCH MILLER
 Honeycomb JIMMY RODGERS
 Fascination JANE MORGAN
 & THE TROUBADORS
 Smoke Gets In Your Eyes THE PLATTERS
 Marianne TERRY GILKYSON
 & THE EASY RIDERS
 Don't You Know DELLA REESE
 Rags To Riches TONY BENNETT
 The Poor People Of Paris LES BAXTER
 Anytime EDDIE FISHER
 Secret Love DORIS DAY
 Unchained Melody AL HIBBLER
 Blueberry Hill FATS DOMINO
 Standing On The Corner THE FOUR LADS
 Hey There ROSEMARY CLOONEY
 Just Walking In The Rain JOHNNIE RAY
 Kiss Of Fire GEORGIE GIBBS
 Love Letters In The Sand PAT BOONE
 Let Me Go Lover JOAN WEBER
 Band Of Gold DON CHERRY
 My Heart Cries For You GUY MITCHELL
 Earth Angel CREW CUTS
 I Believe FRANKIE LAINE
 Till I Waltz Again With You TERESA BREWER
 Too Young NAT KING COLE
 Three Coins In The Fountain FOUR ACES
 Shrimp Boats JO STAFFORD
 Eternally JERRY VALE
 The Third Man Theme GUY LOMBARDO
 & HIS ROYAL CANADIANS
 It's No Sin EDDY HOWARD
 Wheel Of Fortune KAY STARR
 Vaya Con Dios LES PAUL & MARY FORD
 Smile JOHNNY MATHIS

It Takes Two To Tango PEARL BAILEY
 Wanted PERRY COMO
 Singing The Blues GUY MITCHELL
 A White Sport Coat (And A Pink Carnation)
 MARTY ROBBINS
 Cold, Cold Heart TONY BENNETT
 The Song from Moulin Rouge (Where Is Your
 Heart) PERCY FAITH & HIS ORCH.
 Cry JOHNNIE RAY
 Half As Much ROSEMARY CLOONEY
 Harbor Lights SAMMY KAYE & HIS ORCHESTRA
 Mule Train FRANKIE LAINE
 A Guy Is A Guy DORIS DAY
 No, Not Much THE FOUR LADS
 Are You Sincere? ANDY WILLIAMS
 Goodnight Sweetheart, Goodnight
 THE MCGUIRE SISTERS

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 I Feel Lucky MARY CHAPIN CARPENTER
 Chatahoochee ALAN JACKSON
 Romeo DOLLY PARTON
 Honky Tonk Man DWIGHT YOAKAM
 Baby Likes To Rock It THE TRACTORS
 Honky Tonk Attitude JOE DIFFIE
 Line King SUNSET STAMPEDE
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AMAZON.COM'S 10 BEST CDS OF 1998

The Bootleg Series: Vol. 4, Live, 1966 Bob Dylan
 Moon Pix Cat Power
 In The Aeroplane Over The Sea Neutral Milk Hotel
 The Salesman and Bernadette Vic Chesnutt
 The Boy With The Arab Strap Belle & Sebastian
 XO Elliott Smith
 Mermaid Avenue Billy Bragg & Wilco
 Maria de Buenos Aires Astor Piazzolla
 Ocean Songs Dirty Three
 Kanon Arvo Part

Reflecting the vast selection of music offered at its music store, Amazon.com's "100 Best CDs of 1998" includes a broad range of well known artists and lesser known talents across multiple categories. For example, a 32-year-old performance by rock legend Bob Dylan—often bootlegged, but only released this year—secured the top spot on the list, while R.E.M. and Hole, critical and popular favorites who released new albums in 1998, were not selected. Though none of these selections will probably find their way into your music library, we thought we'd give you a little insight as to what's selling online with the top 10 of Amazon.com's list of 100.

MUSIC NEWS

Swamp Thing (Radio Mix) THE GRID
 Life's A Dance J. MICHAEL MONTGOMERY
 My Baby Loves Me MARTINA McBRIDE
 Copperhead Road STEVE EARLE
 Cleopatra, Queen Of Denial PAM TILLIS
 Money In The Bank JOHN ANDERSON
 Funky Cowboy RONNIE MCDOWELL
 Adalida GEORGE STRAIT
 1-800 Use To Be LORRIE MORGAN
 No One Else On Earth WYNONNA

Still a must have for all Mobile DJs is the
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The Chicken Dance BOB KAMES
 The Twist CHUBBY CHECKER
 Beer Barrel Polka FRANKIE YANKOVIC
 The Monster Mash BOBBY BORIS PICKETT
 The Bunny Hop RAY ANTHONY
 Limbo Rock CHAMPS
 The Stroll THE DIAMONDS
 The Tarantella FRANKIE YANKOVIC
 Hava Nagila FRANKIE YANKOVIC
 Alley Cat BENT FABRIC
 The Hokey Pokey RAY ANTHONY
 Hands Up! (Give Me Your Heart) ... OTTAWAN

Monster hits have a life span that is longer
 than most. On the new compilation "CLUB
 MIX '99" many of the hit tracks are sure to
 play well into the new year. A veritable best of
 '98 that can be played nonstop, it also

includes a third bonus CD of more prospects
 for '99.



Walkin' On The Sun SMASH MOUTH
 Coco Jamboo (Mousse T's Extended Club Mix)
 MR. PRESIDENT
 My Love Is The Shhh! (Red Eye Mix Edit)
 SOMETHIN' FOR THE PEOPLE
 Found A Cure (Mood II Swing)
 (Orig. Radio Mix) ULTRA NATE
 Love Is Alive 3rd PARTY
 Strictly Business MANTRONIK vs EPMD
 Everybody Dance
 (Radio Mix) BARBARA TUCKER

Legend Of A Cowgirl (Radio Version)
 IMANI COPPOLA
 Where Do We Go (Armand's Last
 Hustle In Paris) WAMDUE PROJECT
 Cetch Da Monkey ATOMIC BABIES
 My Heart Will Go On DEJA VU
 Get Ready To Bounce
 (Radio Attack) BROOKLYN BOUNCE
 No Tengo Dinero LOS UMBRELLOS
 Show Me Love ROBYN
 Everybody
 (Backstreet's Back) BACKSTREET BOYS
 Thank God It's Friday
 (Johnick Club Mix) R. KELLY
 Shorty (You Keep Playin' With My Mind)
 (Sponsane Ext. Vocal Mix) IMAJIN
 Don't Go (Peter Ries Radio Mix) LE CLICK
 w/ KAYO
 You Only Have To Say You Love Me (Eddie's
 Big Vocal Mix) HANNAH JONES
 My Baby Daddy
 (B-Rocks Club Mix) B-ROCK & THE BIZZ
 Outlaw OLIVE
 One And One (Single Mix) ROBERT MILES
 I'll Be There For You SOLID HARMONIE
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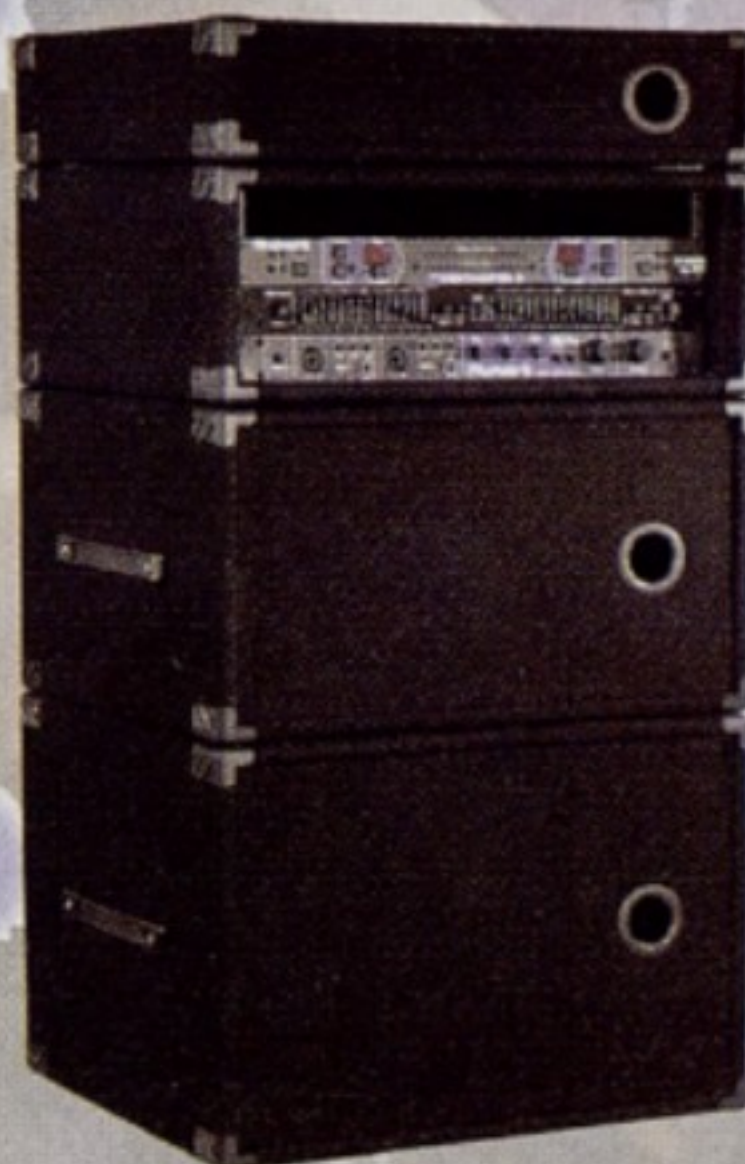
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We previously introduced you to Carlson Craft®, a leading maker of printed invitations, as an add-on to your bottom line (January, 1997). The premise is that once you've booked a couple for their wedding reception, why not upsell them their invitations? The client has one less place to shop, and you have the opportunity to make some extra money.

Selling Carlson Craft invitations can produce a profit up to 50 percent per order and that's a nice chunk of change in your coffers. There is no inventory to stock; just a few catalogs to purchase at a nominal fee. Carlson Craft provides you with free training materials.

The turn-around time, from the time you place the order to when you receive them, will please your bride and groom immensely. The extra income you'll generate verses the time spent with the bride and groom makes this a really winning situation.

In the aftermath of our article last year, sources at Carlson Craft report, "A few thousand Mobile DJs are now actively selling our

invitations, from the most traditional to our new casual line, thanks to *Mobile Beat*."

New approach

Most recently, Carlson Craft has introduced the "Imprintable Casuals" from their Casual Collection™. These colorful, fun, laser-friendly invitations are perfect for the more casual wedding. This line features invitations already printed with standard verbiage, or blank for the bride and groom to personalize on their own computer.

But here's a better idea! You can do the work for them and price it in with your DJ services as an entire package. You can do the wording, lay out and printing right on your computer. If you don't have the time, consider teaching one of your office staff members or your significant other to do the production. Play with your profit margin so that even with this additional typesetting and design fee your final price will still be lower than your "invitation competitors."

When the bride and groom pick up their invitations at your office or when you deliver them, they'll see the finished product right before their very eyes. How exciting for them! What a great way for them to start saying nice things about your DJ service before you've even played one song.

Besides their Casual Collection, Carlson Craft offers a full line of invitations available for you to sell; just in case you would rather leave the printing to the professionals!



To learn more about offering Carlson Craft invitations, call: (800) 292-9207 or contact them online at www.carlsoncraft.com or e-mail: ccsales@carlsoncraft.com. Tell them you heard about them in *Mobile Beat: The DJ Magazine*!



INTRODUCING MONSTER MUSIC

KARAOKE COMPACT DISC PLUS GRAPHICS

CD MH 1001

| | | |
|-----------------------------------|-----------------------------|----|
| That's What I Like About You | Trisha Yearwood | 1 |
| Does He Love You | Reba McEntire & Linda Davis | 2 |
| Five Minutes | Lorrie Morgan | 3 |
| Men | The Forester Sisters | 4 |
| I Feel Lucky | Mary -Chapin Carpenter | 5 |
| Girls With Guitars | Wynonna | 6 |
| Maybe It Was Memphis | Pam Tillis | 7 |
| Eighteen Wheels And A Dozen Roses | Kathy Mattea | 8 |
| Down At The Twist And Shout | Mary -Chapin Carpenter | 9 |
| Blame It On Your Heart | Patty Loveless | 10 |
| Any Man Of Mine | Shania Twain | 11 |
| Black Velvet | Robin Lee | 12 |
| Fancy | Reba McEntire | 13 |
| Watch Me | Lorrie Morgan | 14 |
| I Saw The Light | Wynonna | 15 |
| He Thinks He'll Keep Her | Mary -Chapin Carpenter | 16 |

CD MH 1002

| | | |
|---|--------------------------|----|
| Chasin' That Neon Rainbow | Alan Jackson | 1 |
| Not Counting You | Garth Brooks | 2 |
| Help Me Hold On | Travis Tritt | 3 |
| Dumas Walker | The Kentucky Headhunters | 4 |
| Look At Us | Vince Gill | 5 |
| Statue Of A Fool | Ricky Van Shelton | 6 |
| Wher'm I Gonna Live | Billy Ray Cyrus | 7 |
| Here's A Quarter (Call Someone Who Cares) | Tritt | 8 |
| Two Of A Kind, Working On A Full House | Garth Brooks | 9 |
| Boot Scootin' Boogie | Brooks & Dunn | 10 |
| Some Girls Do | Sawyer Brown | 11 |
| I Swear | John Michael Montgomery | 12 |
| Killin' Time | Clint Black | 13 |
| Trashy Women | Confederate Railroad | 14 |
| Chattahoochee | Alan Jackson | 15 |
| Bubba Shot The Jukebox | Mark Chesnutt | 16 |

CD MH 1003

| | | |
|-------------------------|-----------------------------|----|
| Heartbreak Hotel | Elvis Presley | 1 |
| Sixteen Candles | The Crests | 2 |
| Wooly Bully | Sam The Sham & The Pharaohs | 3 |
| Crying | Roy Orbison | 4 |
| Bye, Bye Love | The Everly Brothers | 5 |
| Don't Be Cruel | Elvis Presley | 6 |
| Love Potion Number Nine | The Searchers | 7 |
| Wake Up Little Suzie | The Everly Brothers | 8 |
| Long Tall Sally | Little Richard | 9 |
| The Wanderer | Dion | 10 |
| Fun, Fun, Fun | The Beach Boys | 11 |
| Delilah | Tom Jones | 12 |
| Release Me | Englebert Humperdinck | 13 |
| Rock-In Robin | Bobby Day | 14 |
| Mustang Sally | Wilson Pickett | 15 |
| Secret Agent Man | Johnny Rivers | 16 |

CD MH 1004

| | | |
|-----------------------------|--------------------|----|
| Forever In Blue Jeans | Neil Diamond | 1 |
| Puttin' On The Ritz | Taco | 2 |
| Good Times Roll | The Cars | 3 |
| Kokomo | The Beach Boys | 4 |
| Jeopardy | Greg Kihn Band | 5 |
| Hello Again | Neil Diamond | 6 |
| Rapper's Delight | Sugarhill Gang | 7 |
| Why Don't We Get Drunk | Jimmy Buffett | 8 |
| Rock And Roll All Nite | Kiss | 9 |
| What I Like About You | The Romantics | 10 |
| Song Sung Blue | Neil Diamond | 11 |
| Y.M.C.A. | The Village People | 12 |
| Red, Red Wine | U2 | 13 |
| White Wedding | Billy Idol | 14 |
| Walk On The Wild Side | Lou Reed | 15 |
| You Shook Me All Night Long | AC/DC | 16 |

CD MH 1005

| | | |
|-------------------------------|---------------|----|
| Walkin' After Midnight | Patsy Cline | 1 |
| Stand By Your Man | Tammy Wynette | 2 |
| Jose Cuervo | Shelly West | 3 |
| Snowbird | Anne Murray | 4 |
| D-I-V-O-R-C-E | Tammy Wynette | 5 |
| She's Got You | Patsy Cline | 6 |
| You Needed Me | Anne Murray | 7 |
| Your Good Girl's Gonna Go Bad | Tammy Wynette | 8 |
| The End Of The World | Skeeter Davis | 9 |
| I Fall To Pieces | Patsy Cline | 10 |
| Rose Garden | Lynn Anderson | 11 |
| Crazy | Patsy Cline | 12 |
| Nobody | Sylvia | 13 |
| Satin Sheets | Jeanne Pruett | 14 |
| Don't Be Cruel | The Judds | 15 |
| Angel Of The Morning | Juice Newton | 16 |

CD MH 1006

| | | |
|-----------------------------|------------------------------|----|
| Takin' Care Of Business | Bachman-Turner Overdrive | 1 |
| Joy To The World | Three Dog Night | 2 |
| Happy Together | The Turtles | 3 |
| Wild Thing | The Troggs | 4 |
| Born To Be Wild | Steppenwolf | 5 |
| Bad Moon Rising | Creedence Clearwater Revival | 6 |
| Do Wah Diddy Diddy | Manfred Mann | 7 |
| The House Of The Rising Sun | The Animals | 8 |
| Some Kind Of Wonderful | Grand Funk | 9 |
| Unchain My Heart | Joe Cocker | 10 |
| Ramblin Man | The Allman Brothers Band | 11 |
| American Pie | Don McLean | 12 |
| Money Money | Tommy James & The Shondells | 13 |
| Proud Mary | Creedence Clearwater Revival | 14 |
| Brown-Eyed Girl | Van Morrison | 15 |
| Old Time Rock & Roll | Seger/Silver Bullet Band | 16 |

CD MH 1009

| | | |
|---|-----------------------------------|----|
| The Woman In Me (Needs The Man In You) | Twain | 1 |
| Why Haven't I Heard From You | Reba McEntire | 2 |
| She's In Love With The Boy | Trisha Yearwood | 3 |
| Love Can Build A Bridge | The Judds | 4 |
| Valentine | Jim Brickman With Martina McBride | 5 |
| Xox's And Ooo's | Trisha Yearwood | 6 |
| Two Sparrows In A Hurricane | Tanya Tucker | 7 |
| (If Your Not In It For Love) I'm Outta Here | Twain | 8 |
| Whose Bed Have Your Boots Been Under | Twain | 9 |
| One Way Ticket (Because I Can) | Leann Rimes | 10 |
| Believe Me Baby (I Lied) | Trisha Yearwood | 11 |
| How Do I Live | Trisha Yearwood | 12 |
| Blue | Leann Rimes | 13 |
| Guys Do It All The Time | Mindy McCready | 14 |
| I Try To Think About Elvis | Patty Loveless | 15 |
| The Greatest Man I Never Knew | Reba McEntire | 16 |

CD MH 1010

| | | |
|------------------------------------|------------------------------------|----|
| Keep Your Hands To Yourself | Georgia Satellites | 1 |
| Wanted Dead Or Alive | Bon Jovi | 2 |
| All Right Now | Free | 3 |
| Cocaine | Eric Clapton | 4 |
| Can't You See | The Marshall Tucker Band | 5 |
| Margaritaville | Jimmy Buffett | 6 |
| Bungle In The Jungle | Jethro Tull | 7 |
| Long Cool Woman (In A Black Dress) | The Hollies | 8 |
| Paradise By The Dashboard Light | Meat Loaf | 9 |
| Cat Scratch Fever | Ted Nugent | 10 |
| At This Moment | Billy Vera & The Beaters | 11 |
| Kodachrome | Paul Simon | 12 |
| Mainstreet | Bob Seger & The Silver Bullet Band | 13 |
| I Drink Alone | George Thorogood & The Destroyers | 14 |
| Draggin' The Line | Tommy James | 15 |
| Every Rose Has It's Thorn | Poison | 16 |

CD MH 1012

| | | |
|------------------------------|---------------------|----|
| Good Golly Miss Molly | Little Richard | 1 |
| Good Luck Charm | Elvis Presley | 2 |
| Chantilly Lace | Big Bopper | 3 |
| The Twist | Chubby Checker | 4 |
| Hound Dog | Elvis Presley | 5 |
| Summertime | Billy Stewart | 6 |
| Only The Lonely | Roy Orbison | 7 |
| Whole Lotta Shakin' Goin' On | Jerry Lee Lewis | 8 |
| All I Have To Do Is Dream | The Everly Brothers | 9 |
| Eight Days A Week | The Beatles | 10 |
| Twist & Shout | The Beatles | 11 |
| Surfin' U.S.A. | The Beach Boys | 12 |
| Teddy Bear | Elvis Presley | 13 |
| Oh, Pretty Woman | Roy Orbison | 14 |
| Lion Sleeps Tonight | The Tokens | 15 |
| Under The Boardwalk | The Drifters | 16 |

CD MH 1013

| | | |
|--------------------------------|------------------------------------|----|
| Crazy Little Thing Called Love | Queen | 1 |
| Wonderful Tonight | Eric Clapton | 2 |
| Get Down Tonight | Kc & The Sunshine Band | 3 |
| Your Song | Elton John | 4 |
| Imagine | John Lennon | 5 |
| Jack & Diane | John Cougar | 6 |
| Your Mama Don't Dance | Loggins & Messina | 7 |
| It's Still Rock And Roll To Me | Billy Joel | 8 |
| Bridge Over Troubled Water | Simon & Garfunkel | 9 |
| Addicted To Love | Robert Palmer | 10 |
| Black Water | The Doobie Brothers | 11 |
| Just Once | James Ingram | 12 |
| Dream On | Aerosmith | 13 |
| Brick House | Commodores | 14 |
| Still The Same | Bob Seger & The Silver Bullet Band | 15 |
| Bad, Bad Leroy Brown | Jim Croce | 16 |

CD MH 1014

| | | |
|--------------------------------|--------------------|----|
| (They Long To Be) Close To You | Carpenters | 1 |
| You Light Up My Life | Debby Boone | 2 |
| Let Me Be There | Olivia Newton-John | 3 |
| True Colors | Cyndi Lauper | 4 |
| Alone | Heart | 5 |
| Betty Davis Eyes | Kim Carnes | 6 |
| Gypsys, Tramps & Thieves | Cher | 7 |
| I Wanna Dance With Somebody | Whitney Houston | 8 |
| Ain't No Mountain High Enough | Diana Ross | 9 |
| I Honestly Love You | Olivia Newton-John | 10 |
| At Seventeen | Janis Ian | 11 |
| It's Too Late | Carole King | 12 |
| Physical | Olivia Newton-John | 13 |
| Magic Man | Heart | 14 |
| Like A Prayer | Madonna | 15 |
| Rainy Days & Mondays | Carpenters | 16 |

CD MH 1015

| | | |
|------------------------------------|-------------------------|----|
| The Keeper Of The Stars | Tracy Byrd | 1 |
| Be My Baby Tonight | John Michael Montgomery | 2 |
| Butterfly Kisses | Bob Carlisle | 3 |
| Shameless | Garth Brooks | 4 |
| Queen Of Memphis | Confederate Railroad | 5 |
| Watermelon Crawl | Tracy Byrd | 6 |
| Little Miss Honky Tonk | Brooks & Dunn | 7 |
| You're Gonna Miss Me When I'm Gone | Brooks/Dunn | 8 |
| I Don't Even Know Your Name | Alan Jackson | 9 |
| You Ain't Much Fun | Toby Keith | 10 |
| Indian Outlaw | Tim McGraw | 11 |
| Little Bitty | Alan Jackson | 12 |
| My Maria | Brooks & Dunn | 13 |
| Better Man | Clint Black | 14 |
| Don't Take The Girl | Tim McGraw | 15 |
| Third Rock From The Sun | Joe Diffie | 16 |

CD MH 1016

| | | |
|-----------------------------------|------------------------------------|----|
| You're The One That I Want | Newton-John/Travolta | 1 |
| Don't Know Much | Linda Ronstadt & Aaron Neville | 2 |
| I Got You Babe | Sonny & Cher | 3 |
| Love Shack | B-52's | 4 |
| Endless Love | Diana Ross & Lionel Richie | 5 |
| It's Your Love | Tim McGraw & Faith Hill | 6 |
| (I've Had) The Time Of My Life | Medley/Warnes | 7 |
| You're The Reason God Made Oklah. | Frizzell/West | 8 |
| You Don't Bring Me Flowers | Streisand & Diamond | 9 |
| Up Where We Belong | Joe Cocker & Jennifer Warnes | 10 |
| Summer Nights | Olivia Newton-John & John Travolta | 11 |
| You And I | Eddie Rabbitt & Crystal Gayle | 12 |
| The Gift | Collin Raye & Susan Ashton | 13 |
| One Sweet Day | Boyz II Men & Mariah Carey | 14 |
| Unforgettable | Natalie Cole & Nat "King" Cole | 15 |
| That's What Friends Are For | Warwick & Friends | 16 |

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CD MH 1011

| | | |
|----------------------------|-------------------------------|----|
| Knockin' On Heaven's Door | Bob Dylan | 1 |
| We Will Rock You | Queen | 2 |
| Crocodile Rock | Elton John | 3 |
| Centerfold | J. Geils Band | 4 |
| Abracadabra | Steve Miller Band | 5 |
| Magic Carpet Ride | Steppenwolf | 6 |
| Midnight Confessions | The Grass Roots | 7 |
| Another One Bites The Dust | Queen | 8 |
| Another Brick In The Wall | Pink Floyd | 9 |
| Black Magic Woman | Santana | 10 |
| American Woman | The Guess Who | 11 |
| Bad Medicine | Bon Jovi | 12 |
| Babe | Eddie Rabbitt & Crystal Gayle | 13 |
| Black Dog | Led Zeppelin | 14 |
| Born In The U.S.A. | Bruce Springsteen | 15 |
| A Whiter Shade Of Pale | Procol Harum | 16 |

CD MH 1008

| | | |
|---|------------------------|----|
| For The Good Times | Ray Price | 1 |
| King Of The Road | Roger Miller | 2 |
| Hello Walls | Faron Young | 3 |
| Kaw-Liga | Hank Williams | 4 |
| Rocky Top | Traditional | 5 |
| I Walk The Line | Johnny Cash | 6 |
| I'm A Ramblin' Man | Waylon Jennings | 7 |
| A White Sport Coat (And A Pink Carnation) | Robbins | 8 |
| It's Only Make Believe | Conway Twitty | 9 |
| Hey, Good Lookin' | Hank Williams | 10 |
| Lovesick Blues | Hank Williams | 11 |
| Sixteen Tons | "Tennessee" Ernie Ford | 12 |
| Dang Me | Roger Miller | 13 |
| Honeycomb | Jimmie Rogers | 14 |
| Mountain Music | Alabama | 15 |
| On The Road Again | Willie Nelson | 16 |



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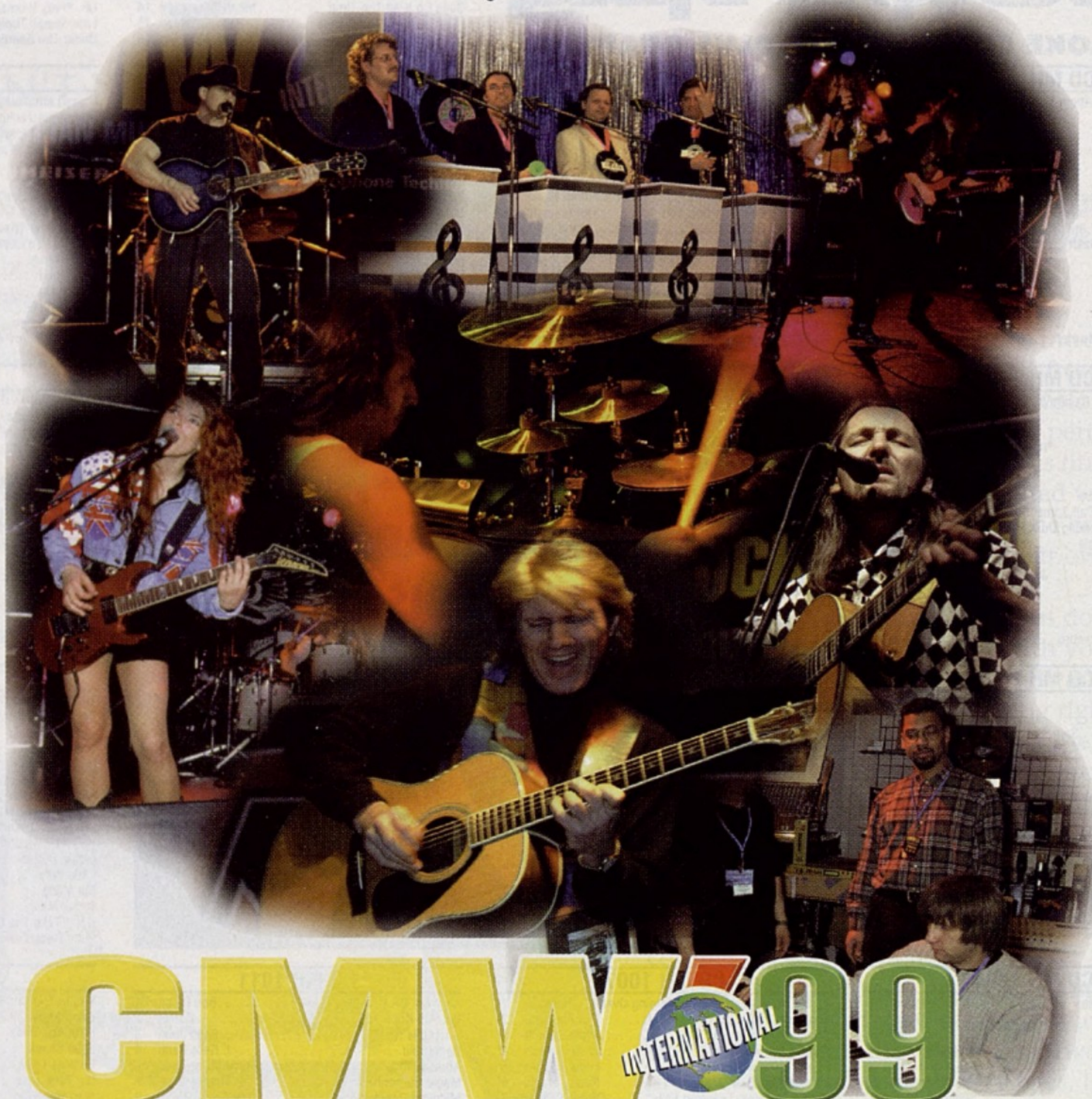
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Singles aren't the source

IMPROVED METHODOLOGY WILL BETTER INDICATE JUST WHERE THE HITS ARE COMING FROM.

When the first Hot 100 Singles chart was unveiled 40 years ago on August 4, 1958, the top 10 singles featured Country, Rock N' Roll, Jazz, Blues, Latin, and Pop music. That eclectic mix reflected the wide variety of singles that were available at record stores and receiving air play on Top 40 radio. Much has changed over the past 30 years. Top 40 radio has become very segmented, with four or more categories of Top 40 to muddle the airwaves. As a result of increased album play, a number of big radio hits have not been available as singles and, thus, never charted. In adapting to these changes, *Billboard Magazine* has dropped the word "Singles" from their chart. It is now simply called the "Hot 100".

Construction complete

Beginning with the December 5, 1998 issue, the *Billboard* Hot 100 chart began utilizing new methodology and technology. Their goal is very simple: to chart the most popular songs nationwide.

Some of the key changes include continuing use of retail data from SoundScan and air play information from BDS (Broadcast Data System).

Because of the increasing number of singles that have not been available at retail, the retail weight has been reduced from 40 percent of the chart's points to 25 percent. Radio-only songs (those with no commercial single) are also now eligible for the Hot 100 after they reach the top 75 of the separate Hot 100 Airplay chart. Singles available at retail can chart on the strength of sales points. All singles available to retail will

have a star designation. The radio panel has been increased to contain a panel of 756 stations, with R&B, Adult R&B, Mainstream Rock, Triple-A Rock, and Country outlets joining the old Hot 100 panel.

As a result of increased album play, a number of big radio hits have not been available as singles and, thus, never charted.

In a recent Hot 100 Singles chart, there were over 10 country songs charted, and many other songs with an "Album Cut" designation. There was also an increase in Alternative Rock songs in the upper area of the charts. R&B, Hip Hop and Rap were still big in all areas of the chart.

What's it to ya?

The effect on Mobile and Nightclub DJs won't be drastic since this trend has been happening quietly for the past few years. KIIS FM in Los Angeles has not started adding any country music to their playlist. And the local country station has not added any Madonna or Janet Jackson to their playlist. The Hot 100 chart is reflective of an accumulation of all the nation's playlists and retail sales.

Radio has had and still does have a huge impact on everything that we as Nightclub and Mobile DJs play. The brides favorite station will still be the main influence of her decisions for music at her wedding. High school and junior high school kids will still demand all the top music they hear on pop music stations. Nightclub patrons will still want to hear recognizable "radio" music in the clubs. Only the hard-



CLUB VIEW

core underground type clubs will still create their own hits since most club music does not make it to the radio. Groove Radio, a huge dance music station in Los Angeles, recently went out of business; so it's up to the Club DJs to create the hits before they get on radio playlists.

What will happen is that many stations will start playing a mixture of Country, Pop, Rock, Urban, and Dance in their playlists in the upcoming year. It will be even more important for you, as an owner, operator, club owner or DJ, to stay on top of musical trends. To stay marketable, you will have to know what musical styles are being played in your market. No matter what happens in radio, the bottom line is pleasing your customer, and having a keen awareness of what is being played in your particular market.



Sources include Billboard Magazine, www.billboard.com

David Kreiner is the owner of The Source DJ Music Supply and Southern California Music Service, a nightclub consulting service. The Source is a full service music supplier of remixes, DJ-only CD compilations, and 12" singles for Mobile and Nightclub DJs. Call 800-775-3472 for a free flyer, e-mail scmsrecord@aol.com, or online at www.thesourceformusic.com

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SCOOP

The Temptin' Temptations



A Tempting Slate Of Temptations' Classics

Smooth. Sophisticated. Silky harmonies. Soulful elegance. Forty years later and these are still the words that describe just one group: The Temptations. Their classic hit-making versatility has again taken center stage on newly remastered versions of five of the super group's classic albums: *The Temptations Sing Smokey*, *The Temptin' Temptations*, *With A Lot O' Soul*, *In A Mellow Mood*, and *A Song For You*.

Each chart-topping album has been digitally remastered by Motown Records, using high-resolution, 96k/24-bit technology, from the original master tapes. Each package also features the original cover art.

The Temptations Sing Smokey, a tribute to Smokey Robinson, was first released in March 1965. The Temptations (David Ruffin, Eddie Kendricks, Paul Williams, Otis Williams and Melvin Franklin) let loose here on their signature hit "My Girl."

They didn't let up for their third album: "Since I Lost My Baby," "My Baby," "Don't Look Back," and "Girl (Why You Wanna Make Me Blue)" are among the seven charting hit singles found on the quintet's follow-up album, *The Temptin' Temptations*. Originally released in November 1965, it claimed number one on the R&B chart and top 10 pop status.

Two years later, the Temptations scored with their seventh hit album, *With A Lot O' Soul*. Back in print for the first time in 10 years, this July 1967 outing includes the number one R&B and top 10 pop classic "(I Know) I'm Losing You," plus "All I Need" and Eddie and David's vocal bantering on "You're My Everything."

The fivesome went for a change of pace with their eighth effort, November 1967's *In A Mellow Mood*. Only the Temptations could pull off the feat of re-popularizing such tunes as "Hello Young Lovers," "The Impossible Dream," Sinatra's "That's Life," "A Taste Of Honey," and "Try To Remember" for a new generation of listeners.

A Song For You, the group's 1970's classic, remains one of the group's best-selling albums on CD. The year was 1975, and by then the Temptations' lineup featured Dennis Edwards, Damon Harris, and Richard Street with original members Melvin Franklin and Otis Williams. On this production, the group jumps effortlessly from funk to ballads without losing a beat. This album includes the number one hit "Happy People," featuring the Temptations Band—better known as the Commodores, "Shakey Ground," and "A Song For You."

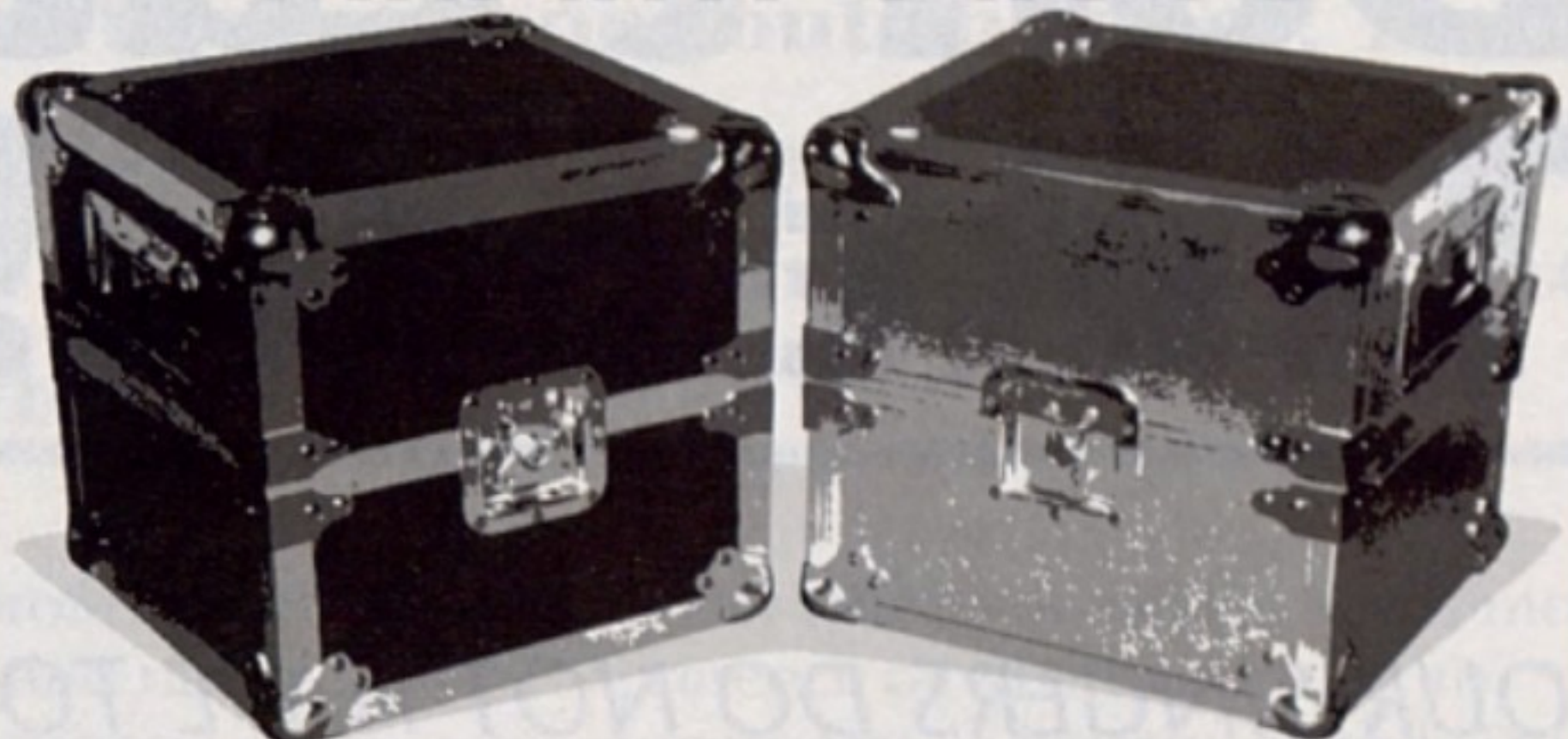
These five classic reissues follow on the heels of the group's 56th album, *The Temptations: Phoenix Rising*, which is top ten on the R&B album chart and close to gold status. Featured on the new album is the smash single "Stay." The musical legacy continues.

If you would like to add this collection to your music library, contact Motown Records at their Web site: www.motown.com.



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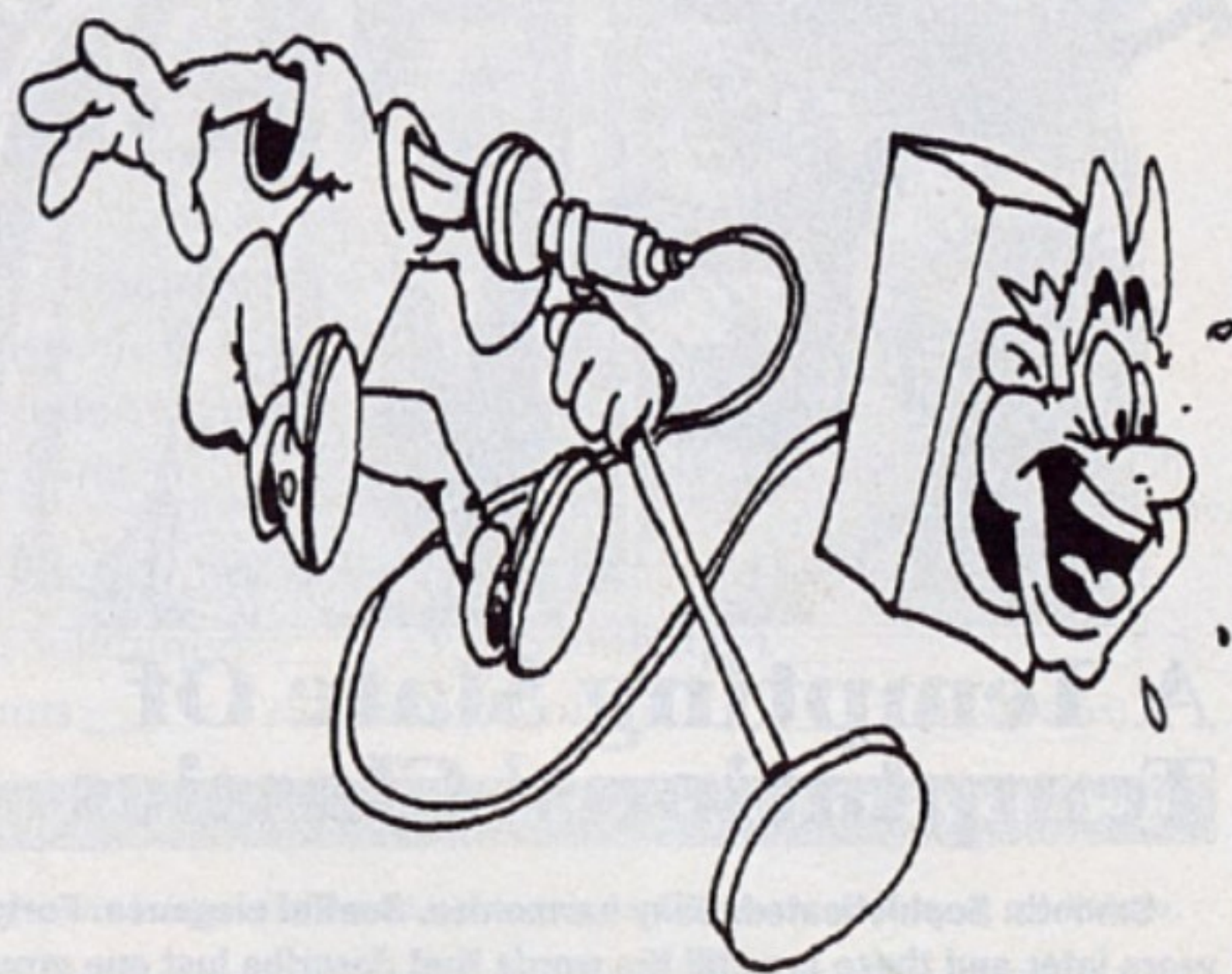
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Don't Eat That Mic!

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Microphone technique is key to a singer's performance. And whether they admit it or not, most of the people who sing at your shows want to sound good and impress the crowd. With your help they can improve their vocal abilities individually, which will enhance the quality of your shows collectively.

What is microphone technique?

Lets start off by listing what it is not. Proper microphone technique is not swinging the microphone by its cord. It may have worked for Roger Daltry, but his mic and cord were reinforced with miles of duct tape. Swinging the mic ruins the cord and the XLR connector. It may also cause permanent damage to sensitive internal parts, which just may not be worth repairing.

You should also discourage singers from covering or cupping their hands over the head of the microphone. This creates a muffled sound and severe feedback, which is not cool. The audience is not able to make out the singer's words, almost as if they are singing in a foreign language. Music is intended to communicate using music and words, not a muffled undetectable blur of incoherent gibberish. Audience

participation starts with hearing the words and recognizing the song first, then they can be impacted by a performance in a positive way.

Singers who insist on screaming into the microphone at close range are also a huge turn off. This forces on the audience a painful noise level that will most definitely cause some to get up and walk out. Others will move further away from the noise, leaving the audience thinner and therefore less lively. Even the loudest pop singers understand this theory.

Another problem I often encounter is popping sounds that generally occur when words that start with the letters P or T are sung. Breath being forced between your lips to form the sounds hits the mic and sounds almost like the mic was tapped with a pencil. Singer's can avoid this by placing the microphone just under their bottom lip so that the air from the T and the P words will pass over the head of the microphone.

Turning the microphone on and off over and over again or pounding on the head of the microphone as if it were a drum is another way to send the audience out the door. To keep singers from turning your mics on and off, simply wrap electrician's tape across the on/off switch.

BY ROBERT TAYLOR

Hot stars

Another common mistake singers make is choosing a song that's either way out of their vocal range, or one they really don't know. During your introduction and warm-up, you might want to suggest a few songs that you've found work well for beginners and first-timers. If someone is on stage and struggling to hit the high notes, back down the speed or key control in small steps until they feel comfortable.

For the more experienced singers looking for advice, suggest they maintain eye contact with the audience. Once in a while, they may even want to switch microphone hands, but only after one complete thought or phrase.

You can sing better, too

Helping your singers to improve is one thing, improving your own performance is another. If you want to sing like a pro, learn from

Turning the microphone on and off over and over again or pounding on the head of the microphone as if it were a drum is another way to send the audience out the door. To keep singers from turning your mics on and off, simply wrap electrician's tape across the on/off switch.

the pros. Watch professional vocalists sing live and notice how they use the microphone as an instrument. Observe how they pull away from the microphone on high, loud notes. While in their weaker ranges, they hold the microphone right next to their bottom lips. Another basic technique is to pull away when you want to fade or decrescendo. Pull the microphone closer to your mouth when you wish to get louder or crescendo. Pull even

closer when your voice needs more presence or when you want to incorporate a breathy sound. This practice will add more impact to your performance.

Listening to your voice from the speaker's viewpoint is also very important. When singing, it's natural to listen to yourself as you sound "in your head." What you hear inside your head and around your ears is a distortion of your natural voice. Getting the proper perspective on how you sound is as



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Send all submissions by mail, fax or online (no phone calls please).

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SIX TIPS ON KARAOKE MIC TECHNIQUE

Singer's Tips: Here are a few practical tips you can print out and share with your singer's before they come up to the mic.

1. Sing don't swing! Swinging the microphone by its cord will not enhance your performance: it just ruins the microphone.
2. Give it some air! Avoid cupping your hands around the microphone. You'll sound much better.
3. Not a pops concert! Sing over the microphone and not directly into it. You'll avoid annoying pops from P and T words.
4. Don't blow it! Please don't drive your audience away by blowing into the microphone or hitting or tapping it.
5. Work it! When you're singing softly, bring the microphone in close; if you're singing loud, back it away.
6. Breathe! Take deep breaths before each phrase; this allows you to sing complete phrases that are smooth and relaxed.

simple as focusing your attention to the sound that is coming out of the speakers, not your head. Just for kicks, place a cassette deck in the audience the next time you sing and review it after the show... you may be surprised. Listen for sharp or flat notes as well as being too loud or too soft. By focusing on what's coming out of the speakers you will be able to reference instantly whether you need more volume, less echo, more vocal presence, more or less balance with the music, and so on. This should instantly improve your singing as well as your microphone technique.

Experienced karaoke singers understand these basics. They're the ones who do not need you constantly jacking with the sound levels. Professionals listen to themselves sing. To help your singer's sing better, take the tips that accompany this article and print them out on your letterhead. Place a copy in each of your songbooks, or pass them out as a promotional piece. When you demonstrate and help your audience practice proper microphone technique, you'll add depth and dynamics to your sound and their performance. It's a win-win for everybody!



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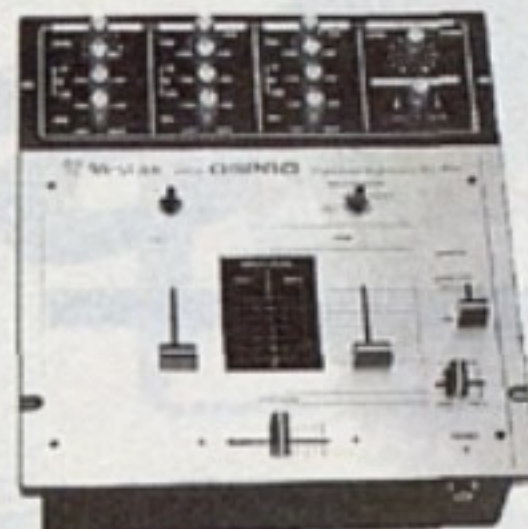
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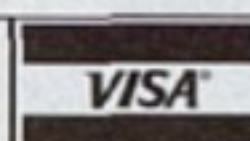


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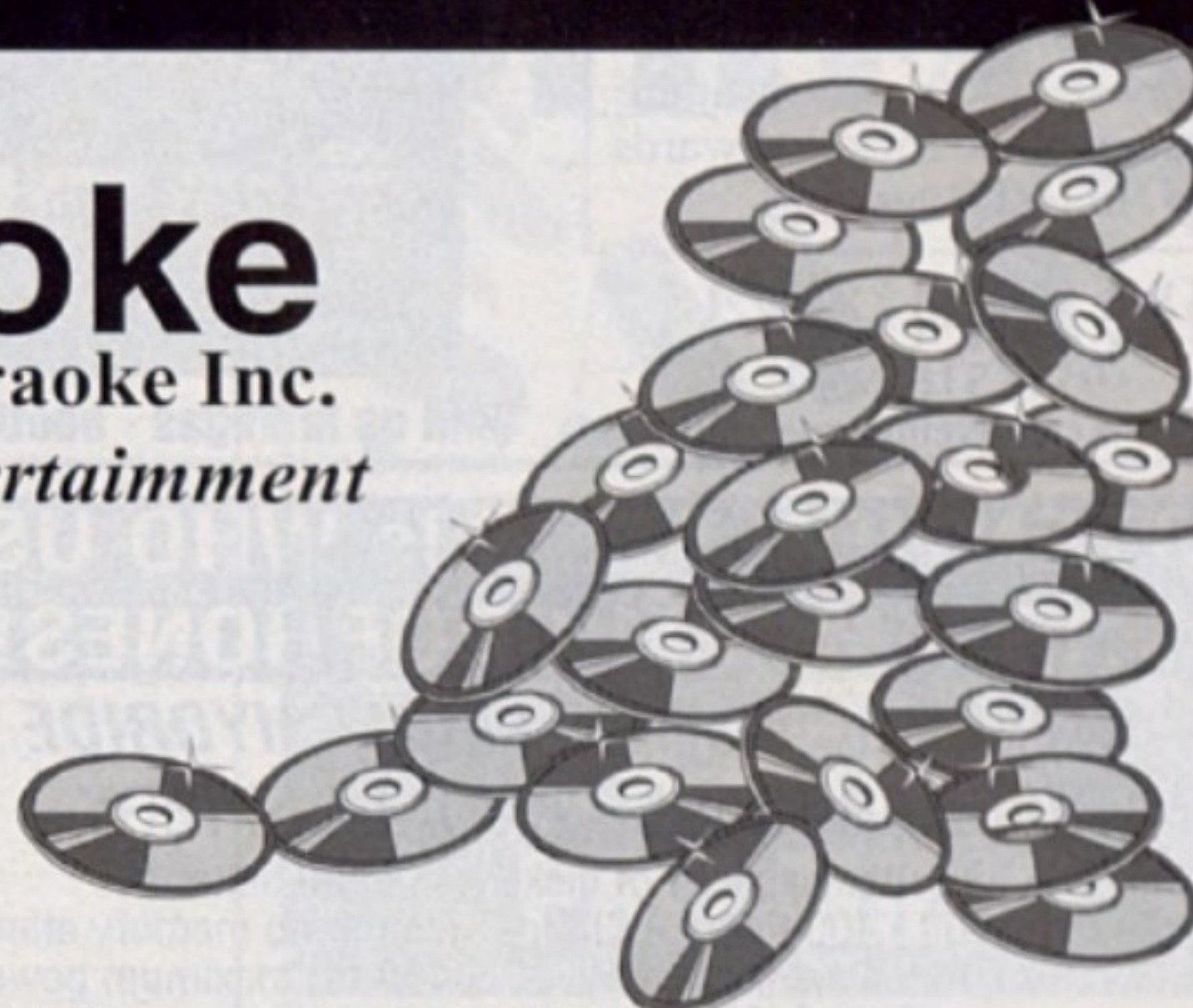
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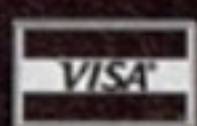


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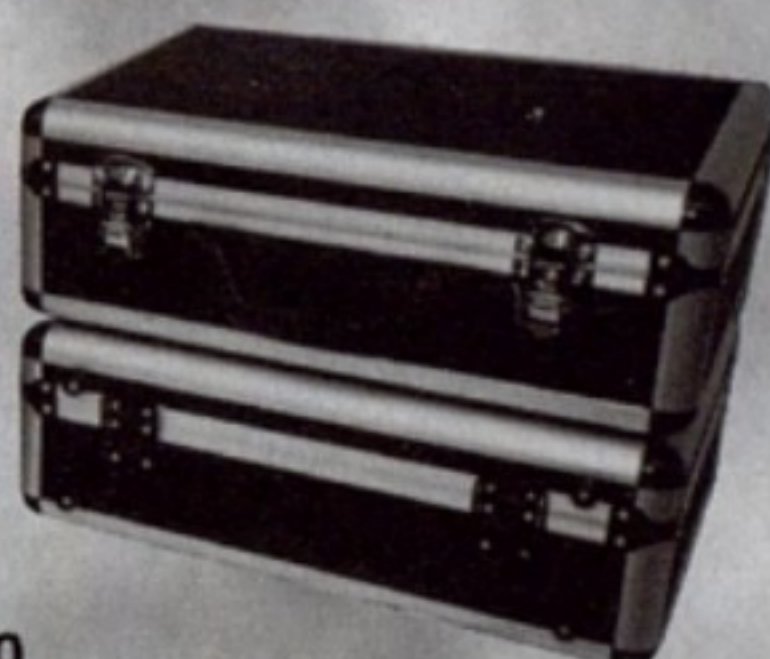
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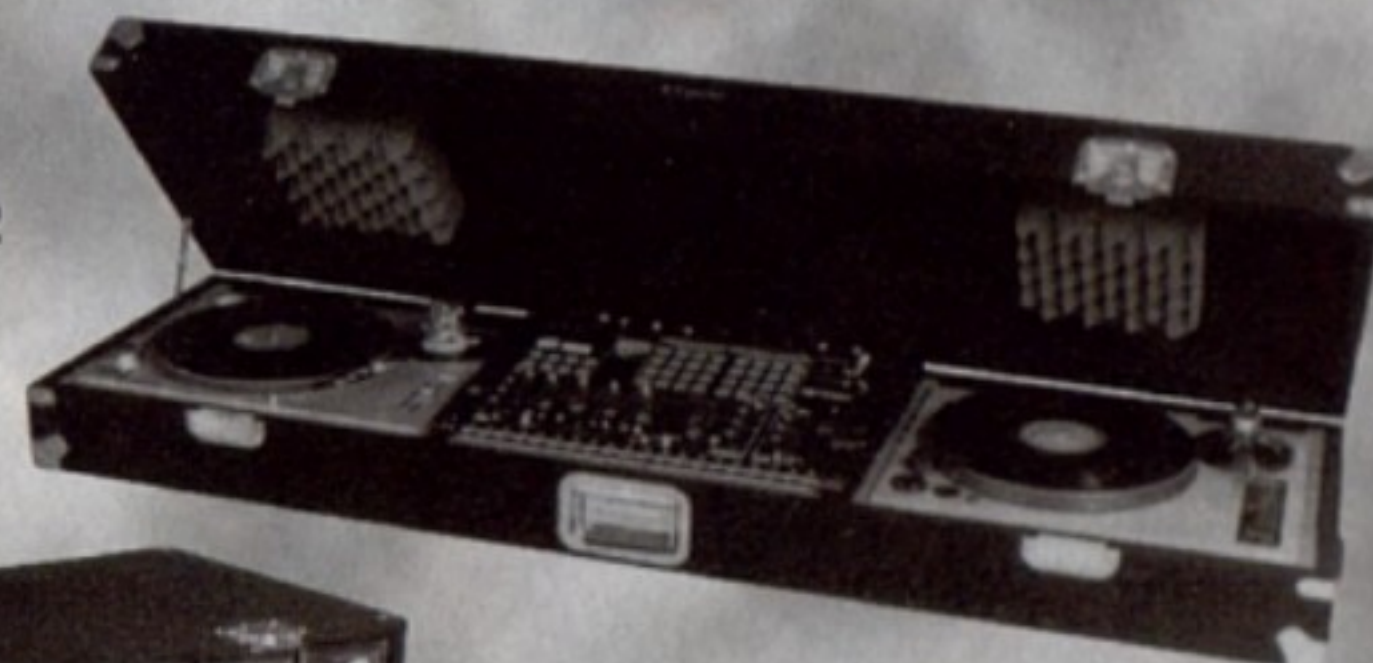
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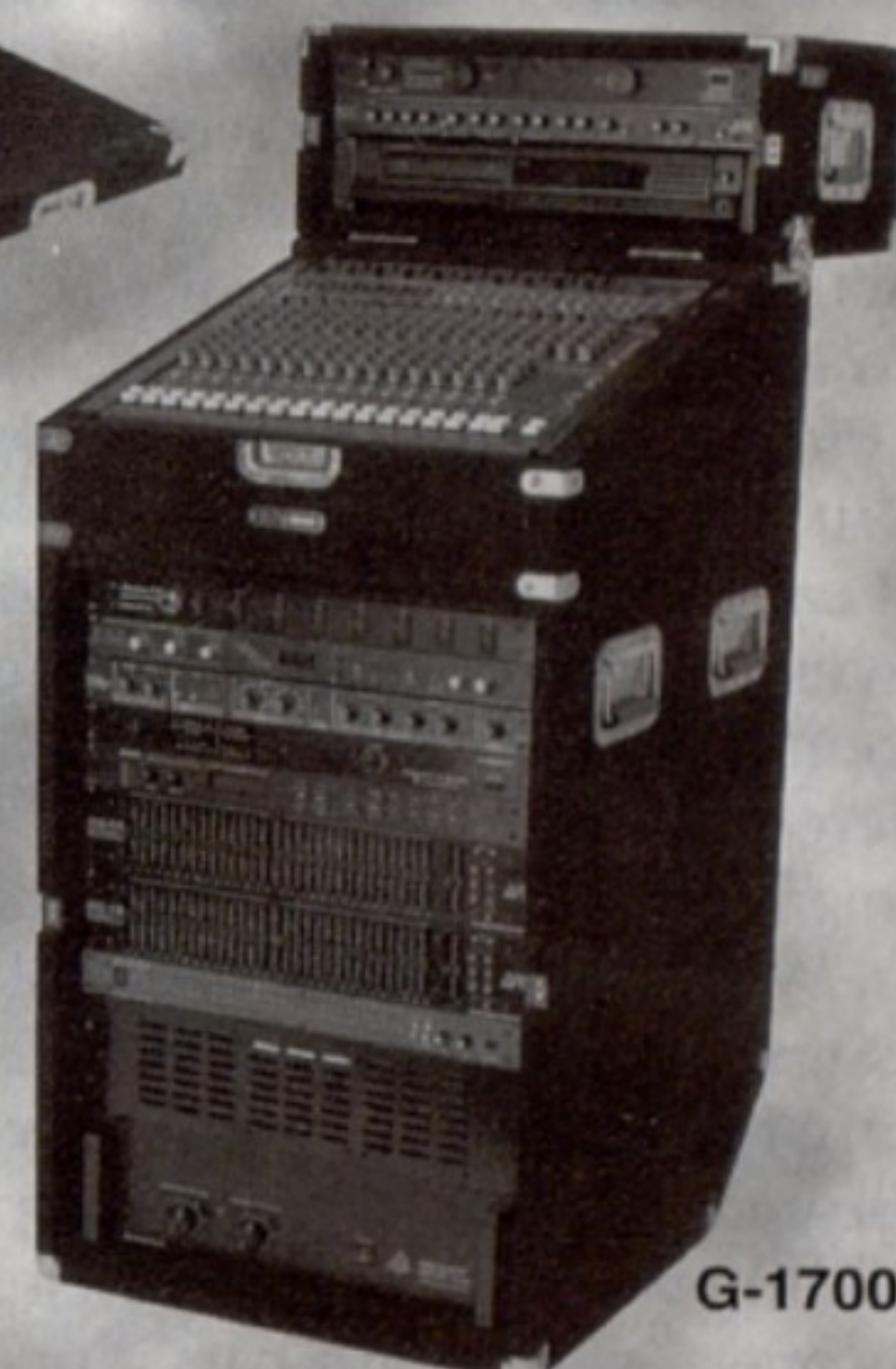
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I recently played a wedding in Canfield, Ohio which is about 3-1/4 hours west of our office in Rawson. Normally we do not go so far away from home base but, over the years, we have developed a great rapport and reputation with a group of couples from the University of Toledo. They've been very good to us in the past and I always look forward to their next booking.

In preparation for the long drive, I had packed up the night before. To avoid an emergency visit to Radio Shack, I had carefully run down a check list. Every piece of gear and every CD was accounted for. My van had been running fine but, just as a precaution, I brought it in for an oil change.

The next day I was up early and on the road with plenty of time to spare. I always allow myself plenty of time in case of flats and breakdowns. I think it's one of Murphy's Laws: "If a DJ's vehicle is going to break down, it'll do it on the way to a show." As was the case this time. Just 12 miles from the reception site I heard a strange clanking noise. Then... no power. It was just as if I had shifted into neutral. So close, yet so far away. Fortunately, I still had plenty of time.

I called a tow truck. When the driver arrived, he diagnosed the problem as a transmission seal. He offered to tow me to a nearby garage, but I was more concerned about getting to the job. With my van "on the hook" and me in the passenger's seat, I arrived at the reception which was being held at a golf course. It was a beautiful day and everyone in Canfield who hadn't been invited to the wedding was out on the course. Consequently, the lot was overflowing with cars. There was hardly room for the tow truck to maneuver. He finally had to drop my van on the other side of a gravel parking lot about 100 yards from the entrance to the hall.

The good news was that I was still on schedule. The bad news was that, while I was close to my final

destination, I still had the parking lot to deal with. If you have ever tried to pull a hand truck across gravel, you understand my dilemma. For the first load, I put my DJ "booth" on the cart. It is a custom built job trimmed with aluminum that weighs about 250 pounds. I hardly made it two steps before the cart bogged down and the console started to fall off face first. I grabbed the console and pushed it back up on the cart. Ouch! I caught it at the worst possible point. A piece of the aluminum trim slashed a deep, 2-inch gash across the palm of my hand. I was bleeding all over myself and the parking lot. I quickly grabbed a towel and wrapped it as tightly around my hand as I

could. Obviously, going to an emergency room was out of the question, so I struggled on with a bloody towel around my hand until I had everything into the building. Luckily for me, the caterer was very friendly and helpful in getting my hand properly bandaged.

With my hand throbbing, I finished my setup and was ready to play when the first guest arrived. Fortunately, the accident happened before I had dressed for the reception. Except for the bandaged hand, no one at the reception had any idea of the trouble I had experienced. From that point on, the night went well and I was able to provide the bride and groom with a

great reception. When it was all over, the tow truck returned to escort my wounded chariot and I home.

Due to the bill from the towing company for the second tow that my road service wouldn't cover, the repair bill for the van, and the emergency bill for the stitches I got the next day, it was not the most profitable evening. It did, however, reinforce in my mind the importance of proper planning. This experience well illustrated the old show biz adage "The Show Must Go On!"



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